DOCUMENT RESUME

ED 210 140 RC 013 042

TITLE Development of Native American Culture and Art--Part 3. To Promote the Development of Native American Culture and Art. Hearing Before the Select Committee on Indian Affairs, United States Senate, Ninety-Seventh Congress, First Session on S. 792.

INSTITUTION Congress of the U.S., Washington, D.C. Senate Select Committee on Indian Affairs.

PUB DATE 29 Jul 81

NOTE 67p.: Not available in paper copy due to small print size.

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.

DESCRIPTORS *American Indian Culture; *American Indian Education; American Indians; Art; Art Education; *Facility Planning; *Federal Indian Relationship; Hawaiians; Hearings; Institutes (Training Programs); Regional Schools; Religious Factors; Secondary Education; *Self Determination; Tribes

IDENTIFIERS Congress 97th; *Cultural Preservation; *Institute of American Indian Arts NM; New Mexico

ABSTRACT

The Select Committee on Indian Affairs met July 29, 1981 to hear testimony concerning S. 792, a bill to provide for the establishment of a national institute to preserve, revitalize, and disseminate Indian art and culture. Bill S. 792 was endorsed by senators from Oregon and Hawaii and, with certain reservations, by representatives of eight Indian Tribes, Pueblos, and Associations. Indian representatives wanted Indian control on the Institute's Board of Trustees to insure sensitivity to Indian religious and cultural concerns for policy direction, the exhibition of Indian arts and crafts, and compliance with the American Indian Religious Freedom Act. There was support for the concept of developing regional institutions rather than a national institute. The Department of the Interior's Bureau of Indian Affairs opposed the enactment of S. 792 because the bill proposed to remove the Indian Arts and Crafts Board and the Institute of American Indian Arts from the Department. Statements from nine Pueblo leaders in New Mexico who opposed S. 2166 (a bill to establish a National Institute of Native American Culture and Arts Development) and various correspondence were entered into the record. (CM)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

DEVELOPMENT OF NATIVE AMERICAN CULTURE AND ART—PART 3

ED210140

HEARING

BEFORE THE

SELECT COMMITTEE ON INDIAN AFFAIRS
UNITED STATES SENATE

NINETY-SEVENTH CONGRESS

FIRST SESSION

ON

S. 792

TO PROMOTE THE DEVELOPMENT OF NATIVE AMERICAN CULTURE AND ART

JULY 29, 1981

WASHINGTON, D.C.

NOV 1981
ERIC / CRESS
RECEIVED

U.S. GOVERNMENT PRINTING OFFICE
83-717 O WASHINGTON : 1981

CE013042

BEST COPY AVAILABLE

SELECT COMMITTEE ON INDIAN AFFAIRS

WILLIAM S. COHEN, Maine, *Chairman*

BARRY GOLDWATER, Arizona	JOHN MELCHER, Montana
MARK ANDREWS, North Dakota	DANIEL K. INOUYE, Hawaii
SLADE GORTON, Washington	DENNIS DeCONCINI, Arizona

TIMOTHY C. WOODCOCK, *Staff Director*

3

CONTENTS

Page

S. 792 3

WITNESSES

Barlow, Earl J., Director, Office of Indian Education Programs, BIA 36
Prepared statement 39
Harjo, Suzan Shown, on behalf of Navajo Nation 47
Hart, Robert G., general manager, Indian Arts and Craft Board 36
Hatfield, Mark O., U.S. Senator from the State of Oregon 16
Prepared statement 18
Herrera, Isaac P., governor, Cochiti Pueblo 28
Lovato, Delfin J., chairman, All Indian Pueblo Council, and vice president, National Congress of American Indians 28
Prepared statement 30
Matsunaga, Spark M., U.S. Senator from the State of Hawaii 19
Nailor, Gerald, governor, Picuris Pueblo 28
Parker, Alan, attorney, on behalf of the Standing Rock Sioux and the Yakima Indian Nation 44
Savilla, Elmer M., acting executive director, National Tribal Chairmen's Association 41
Prepared statement 43
Trujillo, Joseph A., governor, San Juan Pueblo 28
Wade, Jon C., president, Institute of American Indian Arts 36

STATEMENTS SUBMITTED FOR THE RECORD

Alu Like, Inc., submitted by Winona E. Rubin 22
Baca, William, Santa Clara Pueblo 31
Bowannie, John, Cochiti Pueblo 31
Hawaiian Affairs, Office of, State of Hawaii, Walter I. Ritte Jr., chairperson, culture committee 24
Inouye, Daniel K., U.S. Senator from the State of Hawaii 21
MacDonald, Wanda L., member, Arizona Commission on the Arts and chairman of Navajoland Festival of the Arts 48
Martinez, Victor, Picuris Pueblo 32
Martinez, Vincenti, San Juan Pueblo 32
Quintana, Reyes, Santo Domingo Pueblo 33
Rubin, Winona E., Alu Like, Inc. 22
Sanchez, Joseph V., San Felipe Pueblo 34
Sando, Joe A., Jemez Pueblo 34
Trujillo, Adam, Taos Pueblo 35
Vigil, Herman, Tesuque Pueblo 35
Yakima Indian Nation and the Standing Rock Sioux Tribe submitted by Alan Parker 45

APPENDIX

CORRESPONDENCE RECEIVED FOR THE RECORD

Letter from David L. Rudolph, administrative assistant/planner, Central Maine Indian Association, Inc. to Jo Jo Hunt 51
Letter from Livingston L. Biddle, Jr., chairman, National Endowment for the Arts, to Senator Cohen 52
Letter from Joseph D. Duffey, chairman, National Endowment for the Humanities, to Senator Cohen 53
Letter from Michael E. Hyde, Toppenish, Wash., to Senator Melcher 54
Letter from David E. Nelson, executive director, Montana Arts Council, to Senator Cohen 55
Letter from Lloyd Old Coyote, secretary, Crow Tribe, to Senator Cohen 57
Letter from Helen Marie Redbird, chairman, Native American Council of Regents, to Senator Cohen 58
Letter from R. B. Legaspi, clerk, County of Hawaii, Hilo, Hawaii, with with enclosed resolution 62

ADDITIONAL STATEMENT RECEIVED FOR THE RECORD

Old Coyote, Lloyd, secretary, Crow Tribe Historical and Culture Commission 59

DEVELOPMENT OF NATIVE AMERICAN CULTURE AND ART--PART 3

JULY 29, 1981

U.S. SENATE,
SELECT COMMITTEE ON INDIAN AFFAIRS,
Washington, D.C.

The select committee met, pursuant to notice, at 10 a.m., in room 5110, Dirksen Senate Office Building, Senator John Melcher (acting chairman) presiding.

Staff present: Max Richtman, minority staff director; John Chaves, staff attorney; John Mulkey, professional staff member; Tina Kanemoto, professional staff member; and Christine Drayton, staff assistant.

Senator MELCHER. The select committee will come to order.

Our first scheduled witnesses are Senators Hatfield and Matsunaga. Inasmuch as neither are here right now, we will call the next witness. When the Senators appear, we will ask the witness to bear with us and permit them to give their testimony.

Our first witness is Delfin Lovato, chairman of the All Indian Pueblo Council. We are delighted to have you with us and to have your testimony.

First, I should tell you that this bill, S. 792, is for the preservation and development of native American arts and culture. During the 96th Congress, I introduced S. 2166, a bill which had the same purpose.

The Select Committee on Indian Affairs held two hearings on that bill, one in Sante Fe, N. Mex., on April 14, 1980, and one in Washington, D.C., on July 29, 1980. The hearings brought to light a number of issues which required clarification before the committee could act on the legislation. However, due to the committee's busy agenda, final action on S. 2166 was postponed.

S. 792, which I introduced on March 24, 1981, along with Senators Burdick, Hatfield, Inouye, Goldwater, Matsunaga, Baucus, Domenici, and DeConcini, incorporates many of the suggestions made by Indian as well as non-Indian witnesses during the committee's hearings in 1980.

They include: No. 1, postponing action on the location of the institute until a decision is reached by a majority of the board; No. 2, a clearer definition of "Indian" and "Indian tribe"; No. 3, a greater emphasis on coordination rather than centralization of the Federal effort to promote Indian art and culture; No. 4, majority Indian representation on the board; and No. 5, reliance on tribal art and cultural

programs in the development of the institute's programs and policies.

The purpose of S. 792 is to provide for the establishment of a national institute through which Indian art and culture will be preserved, revitalized, and disseminated.

S. 792 would combine the functions of the Institute of American Indian Arts in Sante Fe, N. Mex., with the Indian Arts and Crafts Board to create a new National Institute of Native American Culture and Arts Development.

In addition to combining the two existing programs, the bill provides for expanding the institute to offer new features, including a Center for Culture and Art Studies, a Center for Native American Scholars, a Center for Cultural Exchange, and a Museum of Indian Arts.

Another purpose of S. 792 is to remove from the Bureau of Indian Affairs the responsibility for the operation of the institute. It currently administers the programs at the institute and has, by all accounts, done a poor job. That is not a reflection on the Bureau of Indian Affairs' ability in other programs. It is a reflection on the lack of incentives and understanding by the Bureau of Indian Affairs concerning what Indian art and culture is about and concerning what we are trying to accomplish with the bill.

The committee's hearings last year on this issue revealed that current Federal initiatives in the area of Indian art and culture are fragmented and inadequate.

Furthermore, a recent decision by Secretary Watt to move the Institute of American Indian Art to the College of Sante Fe on a contract basis has been characterized as a short-term answer. I believe that the erosion of Indian artistic and cultural expression requires a long-term solution and that S. 792 is, in effect, the formulation of such a solution.

The establishment of an institute for the enhancement and preservation of this Nation's native art and culture is not a new concept, but I believe it is one whose time has come.

The Senate Special Subcommittee on Indian Education in its 1969 report, "Indian Education: A National Tragedy—A National Challenge," recommended the creation of such an institute and emphasized that "the information such an institute could disseminate, as well as the research which it could conduct, would greatly increase public knowledge and understanding of the American Indian." This was stated in Senate Report 91-501 on page 126.

The Senate received that recommendation 12 years ago. S. 792 finally gives the Congress the opportunity to consider the proposal.

If there is anything more basic to our culture and history than Indian art and culture, I do not know what it is.

At this time, without objection, I will place a copy of S. 792 in the hearing record.

[The bill follows:]

II

97TH CONGRESS
1ST SESSION

S. 792

To promote the development of Native American culture and art.

IN THE SENATE OF THE UNITED STATES

MARCH 24 (legislative day, FEBRUARY 16), 1981

Mr. MELCHER (for himself, Mr. BURDICK, Mr. HATFIELD, Mr. INOUYE, Mr. GOLDWATER, Mr. MATSUNAGA, Mr. BAUCUS, Mr. DOMENICI, and Mr. DECONCINI) introduced the following bill; which was read twice and referred to the Select Committee on Indian Affairs

---

A BILL

To promote the development of Native American culture and art.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That this Act may be cited as the "Native American Culture and Art Development Act".

FINDINGS

SEC. 2. The Congress finds and declares that—

(1) American Indian art and culture has contributed greatly to the artistic and cultural richness of the Nation;

(2) American Indian art and culture occupies a unique position in American history as being our only native art form and cultural heritage;

(3) the enhancement and preservation of this Nation's native art and culture has a fundamental influence on the American people;

(4) although the encouragement and support of Indian arts and crafts are primarily a matter for private, local, and Indian initiative, it is also an appropriate matter of concern to the Federal Government;

(5) it is appropriate and necessary for the Federal Government to support research and scholarship in Indian art and culture and to complement programs for the advancement of Indian art and culture by tribal, private, and public agencies and organizations;

(6) current Federal initiatives in the area of Indian art and culture are fragmented and inadequate; and

(7) in order to coordinate the Federal Government's effort to preserve, support, revitalize, and disseminate Indian art and culture, it is desirable to establish a national Institute of Native American Culture and Arts Development.

DEFINITIONS

SEC. 3. As used in this Act—

(1) The term "Indian art and culture" includes, but is not limited to, the traditional and contemporary expressions of Native American language, history, customs, belief, music, architecture, drama, dance, rituals, and crafts.

(2) The term "Institute" means the Institute of Native American Culture and Arts Development established by this Act.

(3) The term "Indian" or "Native American" means any person who is a member of an Indian tribe or is a Native Hawaiian.

(4) The term "Indian tribe" means any tribe, band, nation, or other organized group or community of Indians, including any Alaska Native village pursuant to the Alaska Native Claims Settlement Act, which is recognized as eligible for special programs and services provided by the United States to Indians because of their status as Indians.

(5) The term "Native Hawaiian" means any descendant of a person who, prior to 1778, was a native of the Hawaiian Islands.

(6) The term "Secretary" means the Secretary of the Interior.

83-717 O - 81 - 2

ESTABLISHMENT OF INSTITUTE

SEC. 4. There is established the Institute of Native American Culture and Arts Development, which shall be under the direction and control of a Board of Trustees (hereinafter referred to in this Act as the "Board") established in accordance with section 5.

BOARD OF TRUSTEES

SEC. 5. (a) The Board shall be composed of eighteen members as follows:

(1) twelve members appointed by the President of the United States from among individuals from private life who are Native Americans widely recognized in the field of Indian art and culture;

(2) Secretary of the Interior (or his designee);

(3) Secretary of Education (or his designee);

(4) Secretary of the Smithsonian Institution (or his designee);

(5) Chairman, National Endowment of the Arts (or his designee);

(6) Chairman, National Endowment of the Humanities (or his designee); and

(7) Librarian of Congress (or his designee).

The President of the Institute shall serve as an ex officio member of the Board.

(b) In making appointments pursuant to paragraph (1) of subsection (a), the President of the United States shall—

(1) consult with the Indian tribes and the various organizations of Native Americans; and

(2) give due consideration to the appointment of individuals who will provide appropriate regional and tribal representation on the Board.

(c) The term of office of each member of the Board appointed pursuant to paragraph (1) of subsection (a) shall be six years, except that of such members first appointed, four shall serve for a term of two years, four for a term of four years, and four for a term of six years, as designated by the President as of the time of appointment. Any member of the Board appointed to fill a vacancy occurring prior to the expiration of the term to which his predecessor was appointed shall be appointed for the remainder of the term. No member of the Board appointed pursuant to paragraph (1) of subsection (a) shall be eligible to serve in excess of two consecutive terms, but may continue to serve until his successor is appointed.

(d) The President of the United States shall designate the initial Chairman and Vice Chairman of the Board from among the members of the Board appointed pursuant to paragraph (1) of subsection (a). Such Chairman and Vice Chairman so designated shall serve for twelve calendar months.

The Chairman and Vice Chairman shall thereafter be elected by the members of the Board appointed pursuant to paragraph (1) of subsection (a) and shall serve for terms of two years. In the case of a vacancy in the office of Chairman or Vice Chairman, such vacancy shall be filled by the members of the Board appointed pursuant to paragraph (1) of subsection (a) and the member filling such vacancy shall serve for the remainder of the unexpired term.

(e) Unless otherwise provided by the bylaws of the Institute, a majority of the members of the Board shall constitute a quorum.

(f) The Board is authorized—

(1) to formulate the policy of the Institute;

(2) to make such bylaws, rules, and regulations as it deems necessary for the administration of its functions under this Act, including the organization and procedure of the Board;

(3) to obtain the services of experts and consultants in accordance with the provisions of section 3109 of title 5, United States Code, and to accept and utilize the services of voluntary and noncompensated personnel and reimburse them for travel expenses, including per diem, as authorized by section 5703 of title 5, United States Code;

(4) to solicit, accept, and dispose of gifts, bequests, devises of money, securities, and other properties of whatever character, for the benefit of the Institute;

(5) to receive grants from, and enter into contracts and other arrangements with, Federal, State, or local governments, public and private agencies, organizations, and institutions, and individuals;

(6) to acquire, hold, maintain, use, operate, and dispose of such real property, including improvements thereon, personal property, equipment, and other items, as may be necessary to enable the Board to carry out the purposes of this Act; and

(7) notwithstanding section 3618 of the Revised Statutes (31 U.S.C. 487), or any similar provision of law, to use any funds or property received by the Institute to carry out the purposes of this Act.

(g) Members of the Board appointed pursuant to paragraph (1) of subsection (a) of this section shall, for each day they are engaged in the performance of the duties under this Act, receive compensation at the rate of $125 per day, including traveltime. All members of the Board, while so serving away from their homes or regular places of business, shall be allowed travel expenses, including per diem in lieu of subsistence, as authorized by section 5703 of title 5, United

States Code, for persons in Government service employed intermittently.

PRESIDENT; EMPLOYEES

SEC. 6. (a) The Board shall appoint a President of the Institute. The President of the Institute shall serve as the chief executive officer of the Institute. Subject to the direction of the Board and the general supervision of the Chairman, the President of the Institute shall have the responsibility for carrying out the policies and functions of the Institute, and shall have authority over all personnel and activities of the Institute.

(b) The President of the Institute shall be compensated at an annual rate not to exceed that prescribed for GS–18 of the General Schedule under section 5332 of title 5, United States Code.

(c) The President of the Institute, with the approval of the Board, shall have the authority to appoint and fix the compensation and duties of such officers and employees as may be necessary for the efficient administration of the Institute. Such appointments and compensation may be made without regard to the provisions of title 5, United States Code, governing appointments in the competitive service, and chapter 51 and subchapter III of chapter 53 of title 5, United States Code.

FUNCTIONS OF THE INSTITUTE

SEC. 7. (a) There shall be established within the Institute—

(1) a Center for Culture and Art Studies to be administered by a director (appointed by the President of the Institute, with the approval of the Board), which shall include, but not be limited to, Departments of Arts and Sciences, Visual Arts, Performing Arts, Language, and Literature;

(2) a Center for Native American Scholars to be administered by a director (appointed by the President of the Institute, with the approval of the Board), which shall include, but not be limited to, research programs, fellowship programs, and publications;

(3) a Center for Cultural Exchange, administered by a director (appointed by the President of the Institute, with the approval of the Board), which shall include an inter-American Indian program, marketing and promotion of Indian crafts, promotion of Indian art, exhibits and shows; and

(4) a Museum of Indian Arts, administered by a director (appointed by the President of the Institute, with the approval of the Board), which shall include, but not be limited to, the acquisition of Indian art and the curation and exhibition of Indian art.

(b) In addition to the centers and programs described in subsection (a), the Institute shall develop such programs and centers as the Board determines are necessary to—

(1) foster research and scholarship in Indian art and culture;

(2) complement existing tribal programs for the advancement of Indian art and culture; and

(3) coordinate efforts to preserve, support, revitalize and disseminate Indian art and culture.

(c) The Institute shall catalog the items relating to Indian art and culture which are available in museums, archives, libraries and other collections within the United States.

TRANSFER OF FUNCTIONS

SEC. 8. (a) There are transferred to the Institute and the Institute shall perform the functions of—

(1) the Institute of American Indian Arts established by the Secretary of the Interior in 1962; and

(2) the Indian Arts and Crafts Board established by the Act entitled "An Act to promote the development of Indian arts and crafts and to create a board to assist therein, and for other purposes", approved August 27, 1935 (49 Stat. 891).

(b)(1) All personnel, liabilities, contracts, personal property, and records as are determined by the Director of the

Office of Management and Budget to be employed, held, or used primarily in connection with any function transferred under the provisions of this Act, are transferred to the Institute.

(2) Personnel engaged in functions transferred by this Act shall be transferred in accordance with applicable laws and regulations relating to the transfer of functions, except that such transfer shall be without reduction in classification or compensation for one year after such transfer.

(c) All laws and regulations relating to the Institute of American Indian Arts and the Indian Arts and Crafts Board transferred to the Institute by this Act shall, insofar as such laws and regulations are applicable, remain in full force and effect. With respect to such transfers, reference in any other Federal law to the Institute of American Indian Arts and the Indian Arts and Crafts Board, or any officer so transferred in connection therewith, shall be deemed to mean the Institute.

ANNUAL REPORT

SEC. 9. The President of the Institute shall submit an annual report to the Congress and to the Board concerning the status of the Institute during the twelve calendar months preceding the date of the report. Such report shall include, among other matters, a detailed statement of all private and public funds, gifts, and other items of a monetary value received by the Institute during such twelve-month period and

the disposition thereof as well as any recommendations for improving the Institute.

HEADQUARTERS

SEC. 10. After a period of consultation with the Indian tribes and various organizations of Native Americans, the Board, in conjunction with the Secretary, shall designate an existing facility which is under the jurisdiction of the Secretary as the headquarters of the Institute. The Secretary is authorized to transfer the real property and any improvements thereon which comprise such facility to the Institute.

ADVISORY COMMITTEE

SEC. 11. (a) The President of the Institute shall establish an Advisory Committee which shall make recommendations to the Board on any matters relating to the Institute.

(b)(1) The Advisory Committee shall be composed of students of the Institute and parents of such students appointed by the President of the Institute.

(2) The number of members of the Advisory Committee and the terms of service of such members shall be determined by the President of the Institute.

(3) In making appointments to the Advisory Committee, the President of the Institute shall consider individuals who will provide appropriate representation of the students of the Institute and the parents of such students.

(c) The Advisory Committee shall elect a Chairman and shall have the authority to make any necessary rules regarding the procedures of the Advisory Committee.

COMPLIANCE WITH OTHER ACTS

SEC. 12. The Institute shall comply with the provisions of the American Indian Religious Freedom Act (92 Stat. 469) and the Archeological Resources Protection Act (93 Stat. 721).

AUTHORIZATION

SEC. 13. There are authorized to be appropriated, for the fiscal year beginning October 1, 1981, the sum of $4,000,000 to carry out the purposes of this Act, and for each fiscal year thereafter, such sum as may be necessary to carry out the purposes of this Act.

Senator MELCHER. Senator Hatfield is with us now. We are delighted to have you as our first witness, Senator.

STATEMENT OF HON. MARK O. HATFIELD, U.S. SENATOR FROM THE STATE OF OREGON

Senator HATFIELD. Thank you, Mr. Chairman.

Mr. Chairman, it is indeed a pleasure to be back with you in this context.

Senator MELCHER. Welcome back to the committee, Mark. If your duties were not so important and so time consuming as chairman of the Appropriations Committee, I think that we would introduce a resolution in the Senate dictating to Senator Hatfield that he come back to us to give us his advice and counsel regularly. You are sorely missed on this committee, Mark. We are delighted to have you back this morning to testify on this bill.

Senator HATFIELD. I appreciate very much your continued leadership on this committee. I miss serving on this committee very much, inasmuch as I happen to be one of its original members and for a number of years served under your chairmanship.

It is even more of a pleasure to me to be able to testify in support of the Native American Art and Cultural Development Act, of which I happen to be a cosponsor.

Mr. Chairman, I would ask unanimous consent that my full statement be placed in the record.

Senator MELCHER. Without objection, it will be made a part of the record following your oral statement.

Senator HATFIELD. I would like to comment briefly on some of the points which I attempted to place in the written testimony.

I think that this Nation and the Western World is increasingly aware of the need to reemphasize the glue of our society. We live in such an age that institutions, traditions, and precedents are challenged and are being overthrown.

However, at least momentarily, there are times when we realize that there has to be continuity to life; continuity to our civilization.

I think that this morning's telecast of the wedding of Lady Diana and Prince Charles tells very eloquently of this. In the midst of great economic stress, when political leadership is in turmoil, when there are riots and striking in British cities, that for this one moment there was a sense of national unity which probably has not existed since perhaps even the last coronation.

There are these elements in our society. I think that the Native American art program and the art heritage of our country generally is one of the great welding experiences. It is one of the unifying experiences of life and of our Nation.

I think that, when we are expending $1,400 billion for military weaponry over the next 5 years in this country, when the great stress in the legislative Halls of Congress is on economic problems, that it serves us well to take a moment at some place here in this Congress to recognize the importance of what is provided us and the need we have in our society and in our Nation to sustain the cultural, the esthetic, and the qualitative factors of life.

I think that in the American Indian art program, which has been terribly mismanaged by the Bureau of Indian Affairs, particularly over the last 2 years—a fact which creates grave concern on the part of many of us—we need to rededicate ourselves and to underscore our commitment

I think that this bill, at least, takes that step. We do not live in a world of guarantees. No one can say that this bill, if passed, will guarantee this, but I do believe that it gives us a greater opportunity to sustain this kind of need in our country.

The Indian American is the only native American. Those are our roots. It is not just a matter of sustaining this program for the benefit of the Indian community or for the Indian nations which exist here in America. Bear in mind that this program has had a traveling exhibition since 1976 which has not only traveled this country but other countries of the world.

It has indicated again that America is more than a materialistic society, that America has concern for its roots, and that America has a love for its heritage.

The Indian art, artifacts, and all of the things which comprise this program are part of our mutual heritage, our collective heritage. It is as much my heritage as a full blooded Cherokee's heritage or any other Indian American who carries the blood of his ancestors.

I would also indicate, Mr. Chairman, that there is a growing interest in the world about these artifacts and these historic evidences of our past. Many of the fine collections are being purchased by foreign individuals, foreign companies, and foreign museums. Once they leave this country, they have left this country for good.

I think this program would also give a new awareness to retain and find the resources and moneys to purchase these collections when they come onto the market, when they are in a state of being disposed of by their original owners or by the collector, or whomever.

I think that we have here an obligation to protect this heritage as well as to encourage its expansion, its growth, and its appreciation. That is why I am here this morning, to give a few words of support to this program, to which I know you are deeply committed and concerned.

I believe it is one of those opportunities for the Congress of the United States to show, not only to our own people, but to the world that we do have a comprehension of and sensitivity to the qualitative needs of life. When one looks upon something and finds beauty in it, it truly is something more than a physical experience. It becomes a spiritual experience. I think that is one of the great needs of this Nation.

Senator MELCHER. I want to thank you very much, Mark, for that very profound statement of our roots. I happen to agree with you that the historical background that Native Americans have and the culture they have are part of all of our historical backgrounds and culture as Americans. I think that it is in that spirit that we advance this bill, so that we who are non-Indians can realize our share and our part in the background, culture, and history of our Nation.

Thank you very much.

[The prepared statement follows:]

PREPARED STATEMENT OF SENATOR MARK O. HATFIELD

Mr. Chairman, it is a pleasure to be before the Select Committee on Indian Affairs today. It is even more of a pleasure to be able to testify in support of the Native American Art and Cultural Development Act, of which I am a cosponsor.

I come before this distinguished Committee today as someone who is deeply interested in the needs of the Indian community. I was an original member of the Select Committee and during my four-year tenure I had an occasion to work on many pieces of legislation affecting Indians throughout the United States. What emerged from my involvement on this Committee, as well as my visits to various reservations throughout the State of Oregon, was a recognition of the importance of Indian art and culture to the Indian tribes. So much of the history and cultural heritage of the tribes and this Nation is wrapped up in Indian art and culture.

For that reason, I am very encouraged by the proposals contemplated in the Native American Art and Cultural Development Act. This Act represents a tremendous step forward in promoting the development of Indian artistic talent, as well as ensuring the dissemination of this art throughout the United States and even the world. The creation of the Institute of Native American Culture and Art Development will be extremely beneficial to the coordination of Indian arts development and public awareness. I envision the Institute serving a very important role in exposing the American public to Indian art and culture, as well as encouraging ongoing arts and cultural development among tribal members. Both efforts are essential to gaining a greater appreciation of the artistic and cultural heritage of this nation's only native people.

Thus far, the Institute of American Indian Art has been very involved in encouraging Indian artists and exposing many to the talents of these individuals and their tribal predecessors. The Institute, through its museum training program, has been involved in a travelling exhibition entitled "One With the Earth". This exhibition features the talents of artists from the Institute, as well as other Indian artifacts and items from the permanent collection at the Institute. The exhibition has been on the road since 1976 and has been seen by thousands across the country. I mention this to illustrate the importance of the efforts of the Institute and the need for continued assistance.

The legislation envisions the expansion of such exhibitions throughout the world. Through the Center of Cultural Exchange there is tremendous potential for art from many Indian cultures to be shared and appreciated. These exhibitions will not only stimulate Indian arts worldwide but will serve as an important vehicle for exposing non-Indians to the culture and artistic heritage of the Northern Hemisphere's aboriginal peoples.

I trust that the passage of this bill will help remove the Institute of American Indian Art from the mismanagement of the Bureau of Indian Affairs. Particularly over the past two years, the management of the Institute has been disconcerting. There has been a definite lack of commitment to the Institute, as it has been transferred repeatedly from the area office in Albuquerque to the Central Office in Washington. Just this year the Institute has been transferred from its original site to the College of Santa Fe. It is under a one-year contract with no assurances that the BIA intends to fund the Institute beyond that time. This type of mismanagement and uncertainty has contributed to fluctuating enrollment and increasing costs per student. All of these problems have seriously jeopardized the status of the Institute and are of great concern to me.

I could go on regarding the handling of the Institute of American Indian Art, but that would be counter-productive. Let it suffice to say that this bill takes the proper direction of removing the Institute and the Indian Arts and Crafts Board from the authority of the BIA and places those matters under the purview of the Board of Trustees for the Institute of Native American Culture and Art Development. Such a step will insure that a coordinated and committed approach to Indian arts development is pursued. It will remove the Institute from an apples and oranges comparison to other Indian education programs and allow it to be part of a larger effort to enhance Indian arts.

I urge the Committee to approve this legislation. The Reagan Administration is already in the process of considering the future of the Institute of American Indian Arts. A strong statement of support by the Congress is necessary to ensure

the existence and viability of this valuable program. Without such a commitment, Indian arts development could definitely languish, and, in fact, be seriously hindered.

Senator MELCHER. Our second witness is Senator Matsunaga from Hawaii, who is one of the cosponsors of the bill.

Sparky, we are delighted to have you with us today.

STATEMENT OF HON SPARK M. MATSUNAGA, U.S. SENATOR FROM THE STATE OF HAWAII

Senator MATSUNAGA. Thank you, Mr. Chairman.

As a cosponsor of S. 792, I welcome this opportunity to appear before the Select Committee on Indian Affairs, which the acting chairman actually chaired up until this year. I am happy to speak in support of this legislation which provides for the preservation of Native American culture and art.

Hawaii is very much concerned because its population includes an estimated 3,000 American Indians, many of whom were sent to the island State as members of the Armed Forces and who decided to make their homes there. Honolulu is the site of the Urban Indian Center, funded by the Administration for Native Americans in the U.S. Department of Health and Human Services.

In addition, about 18 percent or approximately 170,000 of the people who live in Hawaii are of Native Hawaiian ancestry. In 1974, when the ANA was established, these Native Hawaiians were defined by Congress as Native Americans along with American Indians, Eskimos, and Aleuts.

Subsequently, Native Hawaiians were defined as Native Americans under title III of the Comprehensive Employment and Training Act; under section 8(a) of the Small Business Act; and under the American Indian Religious Freedom Act with the chairman's assistance.

I commend this committee for agreeing to include Native Hawaiians by specific definition in the Native American Culture and Art Development Act.

The refinement of disciplines such as archeology and historical research in the 20th century has revealed a Native Hawaiian culture which is at least 1,000 years old and perhaps even older. It is believed that immigrants from other Pacific islands settled in Hawaii as early as the 8th century, A.D., and that a second wave of Pacific immigrants arrived in the Hawaiian Islands in the 12th and 13th centuries.

The first Westerner to set foot on the Hawaiian Islands apparently was the noted English explorer, Capt. James Cook, who was looking for a sea passage between the Pacific and Atlantic Oceans. When I first went to school, I came home one day and my father asked me what I had learned in school. I told him that I learned Captain Cook discovered Hawaii.

He said:

Don't you believe it, son. When Captain Cook came to Hawaii, he looked around and saw nothing but dark skinned natives until he went to the island of Kauai. There he spotted a relatively fair skinned doctor tending to the ill and injured natives. He was rather short in stature. Captain Cook approached him, stuck his hand out, and said, "Dr. Livingston, I presume." Whereupon, the one who was apparently a doctor looked up at Captain Cook and said, "Ah, so sorry please. I am Dr. Matsunaga."

[Laughter.]

Captain Cook first arrived in Hawaii in 1778 and named the archipelago the Sandwich Islands after the Earl of Sandwich of England. In 1795, after a 10-year war, King Kamehameha the Great succeeded in unifying the Hawaiian Islands into one nation.

By the time that Kamehameha had established himself as the ruler of a unified Hawaii, a sizable number of Western immigrants had settled in Hawaii. The Hawaiian cultural tradition at that time was handed down orally, inasmuch as there was no written Hawaiian language until the mid-19th century. This fact contributed largely to the decline of the traditional Hawaiian culture in the face of succeeding waves of immigration.

In 1893 the government of Queen Liliuokalani was overthrown by a small band of white immigrants aided by a contingent of U.S. Marines who were then visiting the islands.

A counterrevolution launched by Prince Kuhio, the heir to the throne, failed. Kuhio, later a nonvoting delegate to Congress from the Territory of Hawaii, authored the Hawaiian Homes Commission Act which was intended to rehabilitate native Hawaiians. He was the founder of the Hawaiian civic clubs which were intended to preserve the Hawaiian culture.

However, for many years after the overthrow of the Hawaiian monarchy, the native cultural practices and native art were suppressed, and their perpetuation was ignored.

As recently as 1969 in an address before the American Society of Organists in Honolulu, I voiced the observation that Hawaiian music was in danger of dying. To my great delight shortly thereafter, the Hawaiian Music Foundation was founded for the express purpose of preserving Hawaiian music. This prompt action by Hawaiians and other concerned residents of the Island State promoted a revival of the traditional chants and songs and, moreover, inspired a young generation of composers. Today, for the first time in many years, new Hawaiian music is being composed, and it is a commercial success.

Music is only one aspect of the traditional Hawaiian culture which has enjoyed a renaissance within the last decade. As the chairman probably knows, it was Alexander the Great who, after he had conquered the world at that time, was being entertained by his court musician, and he wept. He said: "Music is the conqueror of the conqueror of the Earth."

Among young Hawaiians there is an increased interest in the traditional Hawaiian lifestyle, in the traditional Hawaiian religion, and in Hawaiian crafts.

In 1976 a successful attempt to reenact the early Polynesians' voyage to Hawaii captured the attention of all Americans during our Nation's bicentennial celebration.

In 1978 the Congress approved a proposal to establish a National Historical Park at Koloko-Honokohua on the big island of Hawaii. The park will consist of a live-in village, where interested native Hawaiians could live for a time to learn about the traditional Hawaiian culture and lifestyle.

That same year the voters of Hawaii amended their State constitution to make the Hawaiian language the official language of the State

of Hawaii along with English and to require the teaching of the Hawaiian language in Hawaii's public schools.

The delay in the revival of Hawaiian music and the Hawaiian language shows that institutional support is needed if native Hawaiian culture and art are to be saved. I believe that the Federal Government could, and should, play an important role in this effort through the institute of Native American Culture and Art Development, proposed in S. 792.

Moreover, I am confident that native Hawaiians would be a real asset to the institute's board of trustees and to its affiliate agencies: the Center for Culture and Art Studies; the Center for Native American Scholars; the Center for Culture Exchange; and the Museum of Indian Arts. Hopefully, the board in its wisdom will select Hawaii and Alaska as the permanent sites for activities of the center for the benefit of Native Americans in the 49th and 50th States.

Mr. Chairman, I fully support S. 792 and urge that it be given early favorable consideration by this Select Committee on Indian Affairs.

Senator MELCHER. Sparky, we want to thank you very much for your eloquent presentation on behalf of the natives of Hawaii and for your support of the bill. We very much appreciate it.

Senator Inouye will not be able to attend today's hearing due to a conflict in his schedule. He is attending the closed meeting of the Intelligence Committee regarding the Casey investigation.

I would like to make as part of the record a letter and a statement by Senator Inouye and also to submit for the record a letter and testimony on S. 792 from Alu Like, Inc. Without objection, these two documents will be made a part of the record at this point.

[The prepared statement of Senator Daniel K. Inouye and statement of Alu Like, Inc., follow:]

PREPARED STATEMENT OF SENATOR DANIEL K. INOUYE

I appreciate this opportunity to express my support of S. 792, the Native American Culture and Art Development Act, a measure which would establish Federal assistance for the cultural and artistic accomplishments of American Indians, Native Hawaiians, and Alaska Natives.

As a cosponsor of this bill, and also similar legislation in the 96th Congress, I believe that such an effort by the Federal government is much needed and long overdue. The support and preservation of Native American art and customs is integral to the future legacy of Native American cultures, and is essential to the enjoyment of these cultures by all American citizens.

The establishment of a national Institute, as proposed by S. 792, would provide much-needed direction and increased coordination of existing Federal efforts in the promotion and preservation of Native American art and culture. I firmly believe that our Native American groups have made invaluable contributions to the artistic and cultural heritage of the United States, and I think that it is time these contributions received the national recognition and support which S. 792 would provide.

Two years ago the National Gallery of Art presented an exhibit entitled "The Art of the Pacific Islands," providing a rare opportunity to view artworks of the Melanesian, Polynesian, and Micronesian peoples. Unfortunately, exhibits such as this are becoming all too uncommon, even in their areas of origin.

Throughout history, we have seen the cultures of our indigenous American civilizations diffused and forgotten, with the influx of new groups into America. Art and customs form an integral basis for any society, by expressing memories of the past and dreams for the future. We cannot neglect this opportunity to save for future generations these important aspects of their cultural heritage.

ALU LIKE,
Honolulu, Hawaii, July 27, 1981.

Senator WILLIAM S. COHEN,
Chairman, U.S. Senate, Select Committee on Indian Affairs,
Washington, D.C.

DEAR SENATOR COHEN: Aloha! The enclosed testimony is provided in response to your letter inviting our comments on S. 792, the "Native American Culture and Art Development Act". It is a measure of importance to Hawaiians and other Native Americans throughout the country.

We appreciate the opportunity to comment and wish you well in the deliberations and final legislative action on this measure.

Sincerely.

WINONA E. RUBIN,
Executive Director.

Enclosure.

PREPARED STATEMENT OF ALU LIKE, INC., SUBMITTED BY WINONA E. RUBIN, EXECUTIVE DIRECTOR

Thank you for the opportunity to provide a statement from Alu Like, Incorporated on S. 792. Alu Like is a private, non-profit organization whose public purpose includes the assistance of Hawaiians in developing economic and social self-sufficiency. I am its Executive Director and a Hawaiian/Native American.

The Alu Like Board believes that passage of S. 792 is needed to promote the development of Native American culture and art. As history books have earlier indicated the native people of Hawaii faced extinction within the last two hundred years. With that extinction we would have lost the only native art forms and culture of Hawaii's indigenous peoples.

Although efforts have been made in more recent years to revitalize and preserve the Hawaiian culture and art, the traditional art forms of ancient Hawaii slowly are being displaced with modern adaptations by well-intentioned but ill-informed persons or by persons whose primary interest may be profit-generating. The traditional art forms are in danger of extinction in the foreseeable future without assistance from Congress.

(1) The ancient chants differed in type, style, voice quality and intonations. The two general types were the oli (chant unaccompanied by dance) and hula (chant accompanied by dance and often by instruments). There were six specific styles in which the oli or hula chants were performed: kepakepa, kāwele, olioli, ho'ouwēuwē, ho'āeāe, and 'aiha'a. Some of these styles are no longer heard by the general public. Too few natives are being provided training in all styles so that they will continue to be part of our living culture.

(2) The traditional dance styles which had basic required characteristics and the severe regimen for dance preparation and performance are continued by too few halau hula (dance/chant training groups). Adaptations of neo-ancient are becoming more prevalent in more recent years. Support needs to be provided for the traditional practices to be preserved and disseminated widely.

(3) Instruction in the making of traditional implements ('ohe hano' ihu—bamboo nose flute; kilu or pūniu—coconut dance drum; pāipu heke—double gourd, and others), featherwork, canoe-making, tapa-making, weaving, haku lei-making and other art forms are available in varying degrees of authenticity today. Some practices have nearly disappeared and appropriate research must be done to preserve and revitalize these practices for the training of our people and for developing an understanding and appreciation among native and non-natives alike.

(4) Hawaiian scholars fluent in the language and skilled in research and writing are few in number, leaving a void in accurate collection and analysis of historical, cultural and artistic information. Additionally, much material written by non-Hawaiians based on superficial review of resource information is accepted too often as factual and accurate by readers of those works. Opportunities for scholarships and for scholarly research will ensure the preservation of accurate historical and cultural information, will offset and refute existing inaccurate and negative accounts, and will serve as a catalyst for perpetuation of the traditional culture, literature and art.

(5) Opportunities for inter-Native American programs, exhibits and shows for cultural exchanges will enhance understanding and appreciation among native peoples and non-natives, also.

(6) Although a repository for some of the Hawaiian artifacts and art forms is available in the State of Hawaii it is not easily accessible to Hawaiians and other Native Americans who reside in the continental United States. The Institute described in S. 792 will be accessible to more people.

Hawaiians have an oral tradition which makes preservation and perpetuation extremely sensitive and difficult. Establishment of the Institute of Native American Culture and Arts Development through passage of S. 792 will be significant in providing opportunities for enhancing and preserving native art and culture for Hawaii and the Nation.

Thank you for the opportunity to comment on S. 792.

[Subsequent to the hearing the following correspondence was received for the record:]

SPARK M. MATSUNAGA
HAWAII

WASHINGTON OFFICE:
5121 Dirksen Building
Washington, D.C. 20510

HONOLULU OFFICE:
3104 Prince Kuhio Building
Honolulu, Hawaii 96850

United States Senate

WASHINGTON, D.C. 20510

CHIEF DEPUTY
DEMOCRATIC WHIP

COMMITTEE ON ENERGY AND
NATURAL RESOURCES

COMMITTEE ON FINANCE

COMMITTEE ON
VETERANS' AFFAIRS

August 18, 1981

REC'D AUG 20 1981

Honorable William S. Cohen
Chairman
Select Committee on Indian Affairs
United States Senate
Washington, D. C. 20510

Dear Bill:

The State of Hawaii's Office of Hawaiian Affairs (OHA) has furnished me with the enclosed statement for inclusion in the hearing record on S. 792, the Native American Culture and Art Development Act.

I would appreciate it if you would include OHA's statement in the hearing record following the statements submitted by Senator Inouye and me.

Thank you for your assistance in connection with this matter.

Aloha and best wishes.

Sincerely,

Spark Matsunaga
U. S. Senator

Enclosure: Statement in Support of Senate Bill S. 792, fr. Walter L. Ritte, Jr., Chairperson, Culture Committee, OHA, dtd. 8/13/81; with copy of The Honolulu Advertiser, "Of the Mind, of the Hand," dtd. 7/29/81

BEST COPY AVAILABLE

OFFICE of HAWAIIAN AFFAIRS
Ke'elikōlani

ADMINISTRATOR
Edwin P. Auld

TRUSTEES
MRS. A. FRENCHY DeSOTO
Chairperson & Trustee-At-Large
MR. MOSES K. KEALE, SR.
Vice Chairperson & Trustee from Kauai and Niihau
MR. PETER K. APO
Trustee from Oahu
MR. ROY L. BENHAM
Trustee-At-Large
MR. RODNEY K. BURGESS, III
Trustee-At-Large
MR. THOMAS K. KAULUKUKUI, SR.
Trustee-At-Large
MR. JOSEPH G. KEALOHA, JR.
Trustee from Maui
MR. WALTER L. RITTE, JR.
Trustee from Molokai
DR. A. LEIOMALAMA SOLOMON
Trustee from Hawaii

567 So. King St. Suite 100
Honolulu, Hawaii 96813
(808) 548-6960

August 13, 1981

Statement in Support of Senate Bill S.792; Native American Culture and Art Development Act.

The State of Hawaii Office of Hawaiian Affairs fully supports the purpose and scope of S.792 establishing a National Institute of Native American Culture and Arts Development. As a body corporate of state government instituted under Hawaii Revised Statutes, Sec. 10-4, the Office of Hawaiian Affairs is empowered under the 19[illegible] Hawaii State Constitution, Article XI, Section [illegible], to, inter alia, "...formulate policy relating to the affairs of native Hawaiians..." Under Article X, Section 4, the State of Hawaii shall have the power to "...preserve and develop the culture, creative and traditional arts of its various ethnic groups..." Furthermore, under Article X, Section 4, the State of Hawaii "...shall provide for a Hawaiian education program consisting of language, culture and history."

Inasmuch as one of the policy purposes of S.792 is to coordinate the Federal Government's effort to preserve, support and revitalize Native American art and culture, the Office of Hawaiian Affairs is in full agreement with such policy considerations in facilitating more effective utilization of resources, financial and human, at the national level. More specifically, the proposed Museum of Indian Arts would be a highly desirable forum for Native Hawaiian artists. (See Attachment A). The proposed Center for Cultural Exchange, moreover, would provide a means whereby the work products of talented Native Hawaiian artists could be efficiently promoted and marketed. With respect to the proposed Center for Native American Scholars, the Office of Hawaiian Affairs supports coordinated efforts at the national level which would encourage and underwrite research programs, fellowship programs, and scholarly publications contributing to the corpus of knowledge concerning Native Hawaiian culture, language and history.

In view of the above, the Office of Hawaiian Affairs urges the Senate Select Committee on Indian Affairs to give its earnest support of S. 792.

Walter L. Ritte, Jr.
Chairperson, Culture Committee

WLRJ:lm

Attachment (1)

BEST COPY AVAILABLE

Of the mind, of the hand

By Ronn Ronck
Advertiser Staff Writer

During the time of King Kalakaua, the merry monarch was falsely accused of playing sexual games during secret meetings of his Hale Naua society. It was rumored that he modified the ancient Hawaiian sport of *kilu* to allow male members of the group to toss balls of twine at naked women sitting on chairs across the room.

If the targeted lady could not catch the ball of twine between her legs the victorious man took her out of the room to claim his reward. The common nickname of the Hale Naua during Kalakaua's day was the "Ball of Twine Society."

Today, students of Hawaiiana have a more objective view of the Hale Naua and generally acknowledge that King Kalakaua's group had a loftier purpose. Any liscentious behavior among its members existed solely in the minds of outsiders.

In the Bishop Museum's current traveling exhibit, "Hawai'i: The Royal Isles," there is a small covered container made of koa wood. Once belonging to a female member of the Hale Naua society, its contents include ethnographic objects of ritual significance.

Among these are fishhooks, a miniature *niho palaoa* hook pendant, pieces of bark cloth, a fragment of netting, some photographs, a maroon and gold ribbon representing the colors of the Society. There is even a ball of twine in the container, but it probably symbolized mathematical and astronomical knowledge rather than sexual activity. Every member of the Hale Naua was supposed to keep such a container, but little is now known about their use in actual ceremonies.

When the museum was organizing the exhibit, Roger G. Rose, its curator of ethnology, invited artist Rocky Ka'ioulukahihikolo'ehu Jensen (who has a sculpture in the exhibit) into the storage room. Jensen's eyes widened. In front of him were dozens of the Hale Naua calabashes.

"It was during that visit to the Bishop Museum," says Jensen, "that I decided upon the theme, 'Things of the Mind and Things of the Hand,' that became the central idea for this year's Hale Naua III annual exhibit. The contents of the these containers may have been made by hand but the artifacts represented the essence of Hawaiian culture and arts."

How well members of Hale Naua III, a society of Hawaiian artists, have followed this theme can be seen until August 14 in the courtyard of Honolulu Hale. The exhibit catalog lists 66 pieces of art on display, ranging from Jensen's wooden sculpture to the illustrative oils of Herbert Kawainui Kane, to the impressionistic acrylics of A.C. Kahekiliuila Lagunero, to the graphic collages of Maiki Honda.

It is mid-morning and a sea of clouds has blocked out the burning sun. Taking a break from their exhibit duties, Jensen and Honda sit down on the front steps of Honolulu Hale to discuss the society and their own role within it as individual artists.

"Hale Naua III," explains Jensen, now has about 150 members, about a third of whom work regularly at their art. "It was founded in 1976 by myself, my wife Lucia, and a half-dozen other Hawaiian artists. Our primary goal was, and still is, to perpetuate the Hawaiian culture, religion and history through works of art. By bridging the gap between past and present, we want to show that the Hawaiian culture has a continuing vitality."

According to Jensen, the roots of the Hale Naua date back to about 1839 A.D. when Haho, the son of Paumakua of Kauai, established the Aha Ali'i or Council of High Chiefs. Later it was called the Ka Papa Kuauhau Ali'i or Genealogical Board of chiefs.

"This first Hale Naua," Honda says, "was concerned

THE HONOLULU ADVERTISER, July 29, 1981

BEST COPY AVAILABLE

with tracing and maintaining genealogic integrity. They reviewed the background of each person who claimed to be a member of the ali'i. A side result was that the organization enhanced political stability and, through the preservation of name chants, reinforced a sense of culture and history."

When the kapu religious system in Hawaii was destroyed in 1819, and the missionaries arrived a year later, the power of the ali'i and kahuna class was weakened. The Ka Papa Kuauhau Ali'i subsequently faded from the scene.

Moving right along to 1886, a new Hale Naua (Temple of Science) was begun in that year by King Kalakaua. It was based loosely along the lines of the Free Masons and its membership was restricted to ethnic Hawaiians.

"The object of the Society," its constitution stated, "is the revival of the Ancient Science of Hawaii in combination with the promotion and advancement of Modern Science, Art, Literature, and Philanthropy."

Kalakaua's major aim was to encourage the preservation of things Hawaiian. He sponsored the recording and printing of the Kumulipo creation chant, collected family genealogies, legitimized native medicine and encouraged the revival of the hula. After the king died during his San Francisco trip in 1891, the second Hale Naua, like the first, slowly dissolved.

"Kalakaua was a controversial person," Honda says, "and I'm not sure I really like him. He was a self-centered personality but he did manage to gather around him a group of scientists, doctors and artists who shared their knowledge. Together these men and women were responsible for reviving wide-spread interest in the ancient Hawaiian culture."

Honda, who customarily works in pen and ink but is exhibiting collage in the current show, draws her inspiration from the hula. One assemblage called "Silent Pahu" depicts a group of male dancers seen from the back.

"I like the symmetry of a line of males," she explains, "swinging their hips back and forth, dancing in unison. For this collage I decided to picture their backside and okoles."

Honda was reluctant to break away from her pen and ink drawings and try collage until Rocky and Lucia Jensen encouraged her experiments. All artists, she says, occasionally want to try something new but they are usually afraid of the reception.

"This is one of the reasons I like working within the Hale Naua III," Honda explains. "The members give mutual support and draw our strengths from one another."

Rocky Jensen, whose strong wooden sculptures are inspired by Hawaiian history and mythology, also is an accomplished drawer. He and Lucia collaborated, as artist and writer, on a 1976 book entitled "Ka Poe Kane Kahiko: Men of Ancient Hawaii." It features drawings of pre-historic Hawaiians along with text that interprets their function within the culture.

In "Things of the Mind and Things of the Hand," he is exhibiting a large pencil drawing of King Kalakaua — this year marks the centennial of his tour around the world — with the monarch holding a yellow feather lei. Jensen is also displaying a couple of photographs.

"Just as Moliki wants to get away from her drawings for a while by doing collages," he says, "I retreat into taking photographs. They're an outlet for creativity that I will continue to explore."

Now that "The Things of the Mind and Things of the Hand" is on exhibit, Jensen and Honda say they are already looking forward to next year's display. "I have a general theme in mind already," Jensen says, "but it still needs some working out. My only goal is that each show be better than the last."

BEST COPY AVAILABLE

Senator MELCHER. Our next witness will be Delfin Lovato, chairman of the All Indian Pueblo Council and vice president of the National Congress of American Indians at Albuquerque, N. Mex.

STATEMENT OF DELFIN J. LOVATO, CHAIRMAN, ALL INDIAN PUEBLO COUNCIL, AND VICE PRESIDENT, NATIONAL CONGRESS OF AMERICAN INDIANS, ACCOMPANIED BY GERALD NAILOR, GOVERNOR, PICURIS PUEBLO; ISAAC P. HERRERA, GOVERNOR, COCHITI PUEBLO; AND JOSEPH A. TRUJILLO, GOVERNOR, SAN JUAN PUEBLO

Mr. LOVATO. Thank you, Mr. Chairman.

I would like to request that my written statement be introduced into the record. In addition, I would like to place in the record comments by nine of the Pueblo leaders in the State of New Mexico on the hearings on S. 2166, whose comments, I think, are very appropriate in this hearing on S. 792.

Senator MELCHER. Without objection, all the statements will be made a part of the record following your testimony.

Mr. LOVATO. I would also like to introduce the Pueblo leaders who accompany me today, if I may.

Senator MELCHER. Certainly, please do.

Mr. LOVATO. I have with me Gov. Joseph Trujillo from the Pueblo of San Juan. To my right is Gov. Isaac Herrera of the Cochiti Pueblo and Gov. Gerry Nailor of the Picuris Pueblo.

Senator MELCHER. We are honored to have all of you here with us today.

Mr. LOVATO. Mr. Chairman, I think, if anyone has given this bill and the concept of a national art institute the study and consideration necessary, certainly the All Indian Pueblo Council has. As you know, we have been involved with the art institute and the controversies which resulted from our efforts to get the facility for use as a public school by our children for the past 2½ years.

I am here today on behalf of the National Congress of American Indians and the All Indian Pueblo Council to present our views on S. 792.

Mr. Chairman, I do not think that anyone in this room, and certainly none of the tribal leaders whom I have talked to over the past 2 years with regard to this concept, can disagree with the concept or the purpose of this bill. The Indian community strongly feels that the preservation, promotion, and protection of Indian art and culture is a must.

However, I think that there are varying views on how that should be done and what role the Federal Government should play in that effort. The National Congress of American Indians by resolution has taken a position in terms of the location of such an institute, if there is to be such an institute.

The All Indian Pueblo Council has taken a like position. We have presented these in the form of resolutions. They are a part of the hearing record on S. 2166.

At this time, Mr. Chairman, I would like to comment very briefly on four points with respect to S. 792, which I think are important and

which I feel represent some of the concerns which the Indian communities have raised.

First of all, Senator, the scope of S. 792 includes the teaching of Indian rituals, Indian dances, and Indian songs as part of the institute's functions. That aspect is very offensive to Pueblo communities.

The Pueblo leadership and the Pueblo community strongly feel that that part of our culture, traditions, and heritage belongs to the Pueblo people alone. We do not want our dances or our songs being taught, copied, or in any way practiced in any national institute. We hold those things dear to our own communities, and we strongly feel that that aspect of S. 792 ought to be changed. It ought to be limited to the promotion of culture.

However, we do not feel that the scope of the bill should include adequate safeguards which would prevent that kind of exploitation from taking place.

Second, Senator, the All Indian Pueblo Council as well as the National Congress have addressed the question of where a national institute ought to be located. We strongly feel that before that question can be answered, we need to consider and look at how we approach the intent and purpose of this bill. Do we have one national institute? Do we have two? Do we have two regional institutes? Who should run the institutes?

We feel that the concept of having regional institutions ought to be seriously considered. We feel that the Alaskan Natives, for instance, deserve to have an institute to preserve Alaskan culture, Alaskan art, and Alaskan traditions. We feel, likewise, that the tribes of the Dakotas, for instance, ought to have the same opportunity as well as should the Pueblo of the Southwest.

We do not feel that we need to expend millions of dollars to build new facilities. Many facilities exist, Senator. As a matter of fact, in the State of New Mexico we have our cultural center in the city of Albuquerque. We have 17 museums and cultural facilities already in Pueblo communities.

We feel that these facilities can be utilized to carry out the intent and purpose of this bill. We are already doing it.

The third item which we would like to present here is the question of the inclusion of Hawaiian natives in S. 792. Again, both the National Congress and the All Indian Pueblo Council have on numerous occasions expressed very strong feelings in terms of inclusion of Hawaiians in any Indian legislation.

We feel that is an extremely serious policy [illegible]sion which will effect the relationship of federally recognized tribes with the Federal Government. We are opposed to the inclusion of Hawaiian natives in this bill. We feel that, while our Hawaiian native brothers have the same basic needs in terms of preserving their art and culture, that the question and the issue should be addressed in a separate bill.

Last, but not least, Mr. Chairman and members of the committee, I think it is extremely important that we take a very practical approach to the whole question of the role of the Federal Government in the preservation and protection of Indian art and culture. We certainly agree with many of the feelings of our Indian communities in terms of taking this institute out of the hands of the Department of the Interior. We think that needs serious consideration.

At the same time, we are cognizant of the adverse and poor job which they have done in running the art and culture program in Santa Fe. I am afraid that they are not capable of handling this institute, if it becomes a reality.

We strongly feel that any national institute needs to be practical from the standpoint of cost. We do not feel that we can continue to justify $15,000 per year to produce an Indian artist. We do not think that that is necessary. We think it is too costly.

We are hoping that, if S. 792 does become a reality, we can have a program which the Indian community, the U.S. Congress, and all of the people in this country can be proud of.

Thank you very much for allowing us to present testimony, Mr. Chairman. We will be happy to answer any questions you may have.

[The prepared statements follow. Testimony resumes on p. 36.]

PREPARED STATEMENT OF DELFIN J. LOVATO, CHAIRMAN, ALL INDIAN PUEBLO COUNCIL, AND VICE PRESIDENT, NATIONAL CONGRESS OF AMERICAN INDIANS

Mr. Chairman and members of the Committee, I thank you for this opportunity to present testimony on behalf of the National Congress of American Indians (NCAI) and the All Indian Pueblo Council (AIPC). My name is Delfin J. Lovato; I am the Chairman of AIPC and am the 1st Vice-President of NCAI. I have accompanying me today; Governor Isaac Herrera of Cochiti Pueblo, Governor Gerald Nailor of Picuris Pueblo, and Governor Joseph Trujillo of San Juan Pueblo.

Before I present our views on S. 792, I would like to introduce for the record my written testimony, and also the testimonies of various Pueblo leaders regarding a similar bill which was introduced in the 96th Congress, namely S. 2166, which is the basis for S. 792. I feel their comments, for the most part, represent the views of the Pueblo communities in regards to certain aspects of S. 792.

Mr. Chairman, the Pueblo tribes of New Mexico, NCAI, and the Indian communities in general, have had the opportunity to give the concept of a national Indian art and cultural institute serious thought and consideration for the past three years. While we all agree with the purpose and intent of S. 792, we seem to disagree on what role the Federal Government should play in the preservation, promotion, and protection, of Indian art and culture. The Pueblo tribes who are among the most traditional have carried on and fostered their native culture and religion despite the suppression and persecution of three foreign governments. Simply put, we believe that Pueblo culture and tradition is Pueblo business, and can only be taught by Pueblo people in our Pueblo communities. We do not want any federal agency, institute, or commission, interfering with our language, our dances, our songs, or our "rituals." We strongly feel that S. 792 provides for the inclusion of Hawaiian Natives as part of the proposed national institute. We strongly feel that the inclusion of our Native Hawaiian brothers into any major Indian legislation is a serious policy decision which must be given the utmost consideration. AIPC, as well as NCAI, has gone on record several times in opposition to such an inclusion without adequate safeguards for federally recognized tribes.

Thirdly, the entire concept of a national institute must be analyzed from the standpoint of the tribal governments and their own expectations in the field of promoting Indian art and culture. Experience shows us that a single institute with a single board will result in institutionalization and bureaucracy which will eventually destroy the very concept which we address here. We strongly feel that instead of one national institute with one national board, the concept of regional centers with federal subsidy and support under tribal governmental control be given serious consideration. Why not have an institute for culture and art for the Alaskan Natives? Why not have one in the Dakotas for the tribes in that area? Why not have a similar institute in other parts of the country which would be representative of the culture and arts of the tribes in that region.

Mr. Chairman, we feel that at least in Pueblo country, we have accomplished this particular point. We have a cultural center which is representative of the art

and culture of the nineteen Pueblos, and at the same time, there are 17 museums throughout the nineteen Pueblos.

We feel the objectives of S. 792 can best be accomplished through local control and sufficient federal subsidy.

Art education, on the other hand, for those students who demonstrate artistic taent and who desire to promote a cereer in the field of art, should also be provided for through existing scholarship programs and existing institutions which provide a basic art education and certified degrees in the field of art, be it contemporary or otherwise.

Mr. Chairman, this concludes some of our thinking in regards to the role of the Federal Government in the preservation, promotion, and protection, of Indian art and culture. I will be happy to answer any questions that any members of the Committee may have.

PREPARED STATEMENT OF WILLIAM BACA, SANTA CLARA PUEBLO

Mr. Chairman and members of the Committee, thank you for this opportunity to present testimony on S. 2166, the "Native American Culture and Art Development Bill."

On behalf of the tribal council of Santa Clara Pueblo, I am in full support of the position of the All Indian Pueblo Council, and fully support the comments and statements which have been made by my fellow Governors from the various Pueblos.

I know that it is difficult for the Congress and perhaps even you, Mr. Chairman, to readily understand and grasp the essence and the importance of what we are saying here today. I wish that you and other Senators could have the same opportunity that Senator Pete Domenici has had to witness and see on a day-to-day basis, the strong culture, tradition, and religious life of our Pueblo people. Pueblo art has strong religious significance. It is not merely a commercial product to be sold for a profit or to be prostituted and exploited like we have seen happen to much of Indian art and crafts. For this reason, I and my people are totally objected to teaching any aspects of our culture and tradition in any institute.

Secondly, I too must reiterate the opposition of my people to S. 2166 for it clearly is intended to drive our excellent high school program out of the Santa Fe facility. I cannot believe that the U.S. Congress is willing to render such a judgment against a people who seek nothing more than to improve the education of their children. This facility historically belongs to the New Mexico area tribes, and it was the same special interest groups who suggested to force us out into the cold in 1962. We cannot allow this to happen again. If Mr. Yates and this Committee are so interested in promoting and preserving national art education programs, then I submit that there should be an equal resolve to build a first-rate facility to house such a program. I am willing to support such an effort provided that the Indian people and the Indian artists of this country want such a facility, and provided that they have a voice in the administration of the facility, rather than Presidential appointments, and/or Washington bureaucrats who know little or nothing about Indian culture.

Thank you.

PREPARED STATEMENT OF JOHN BOWANNIE, COCHITI PUEBLO

Mr. Chairman and members of the Senate Select Committee on Indian Affairs, my name is John Bowannie. I am the Governor of the Pueblo of Cochiti.

With the Pueblo Governors who have spoken before me, I too am opposed to S. 2166, for it is very clear that the intent of the Bill is to legislate approximately 300 Pueblo, Navajo, and Apache children out of the Santa Fe Indian School. Secondly, my tribal council and my people cannot under any circumstances support any effort which would institutionalize or allow the teaching of Pueblo tradition, culture, dances, language, or "rituals", by non-Indians or Indians from any other part of this country. We are even opposed to teaching these things in a classroom setting. I and my people are not opposed to Indian art or to art education; however, we cannot support the waste and unrealistic conditions which continue to exist at the Institute of America Indian Arts (IAIA). You have but to tour the campus to see that this facility was built for a high school for approximately 500 students. You have but to check the records for

the past five years to see that over 50 percent of the facility has basically laid in mothballs because of low enrollment.

Due to that low enrollment, we continue to have a per pupil cost which exceeds $17,000 per student—how can you allow this to continue? There are other points which could be raised in regards to S. 2166, but let me conclude by simply saying that for the past five years we have been made to believe that Indian self-determination and local control over the educational destiny of Indian people would be the mandate and objective of the Federal Government and the Indian people. Today the whole controversy in regards to our efforts to control our own educational future of our children has been created not by other tribal governments, but by a handful of individuals who do not represent tribal governments, but rather their own private interests.

Unfortunately, the Congress has been misinformed and misled to believe that there is a massive grass roots support for expenditure of millions of dollars on a program which could easily be relocated in an existing post secondary educational institution.

Mr. Chairman, I hope that you and the other members of the U.S. Senate will not force us out of the Santa Fe facility. For in the long run, such a solution will only destroy and hurt the national art concept and most certainly it will damage the Pueblo Governments and their people, culturally, socially, and economically.

On behalf of my people I ask that you build a national art school somewhere else and leave this facility for the education of our children.

PREPARED STATEMENT OF VICTOR MARTINEZ, PICURIS PUEBLO

Senator Melcher, welcome to Pueblo country. My name is Victor Martinez, I am from Picuris Pueblo. Since I do not have much time, let me get straight to the points that I and my people want to address.

First, we as a tribe support the efforts of the All Indian Pueblo Council to gain complete use of the Santa Fe Indian School campus for the education of our children. This school was ours for many generations before they kicked us out, without the respect of notifying our tribal councils, or our people. When we found out, our people told the Bureau of Indian Affairs (BIA) not to close our schools, but as usual they did not listen.

We never wanted the Institute of American Indian Arts (IAIA) program here. We Pueblo people do not need some whiteman, or some Indian from Alaska, or South Dakota, to teach us how to be artists, or to teach us about our culture. If the other tribes need such a school, then build one for them somewhere else.

The bill which you have introduced, S. 2166, I understand was written for you by Indians. I do not think these people understand Pueblo culture, or even their own language and culture. My understanding is that you and the Congress want to save Indian art for the Indian people, but you need to kick us out of the Santa Fe campus in order to do it. Mr. Senator, it seems to me like everytime we let politicians and the BIA "save" the Indians, we either loose land or get hurt in some other way.

My people are against a national school to teach Indians to be Indian. What I have seen here in Santa Fe at the Institute of American Indian Arts, I do not like. There is too much drinking, and they let boys and girls live together. The art stinks. Pueblo Indian art has been with our people for a long time before you whitemen came here. We did not have to go to an art institute to learn it. Pueblo art and culture will be here tomorrow, and the next day, and long after there is not an art institute. Like I already said, if other Indian tribes need an art school, you should build them one, and let us educate our children here on this campus.

Thank you.

PREPARED STATEMENT OF VINCENTI MARTINEZ, SAN JUAN PUEBLO

Thank you Senator Melcher for giving us this opportunity to present testimony on S. 2166, the "Indian Culture and Art Development Act", that you have introduced in the U.S. Senate.

My name is Vincenti Martinez. I am the Governor of San Juan Pueblo. On behalf of the tribal council and my people, I want to say at the outset that we strongly support the efforts of the All Indian Pueblo Council to obtain complete utilization of the Santa Fe Indian School campus for the education of our children.

S. 2166 basically denies our children to a safe and adequate education in a facility which has gone under-utilized for the past 18 years. I am sure you are familiar with the waste and mismanagement that transpired over the years. Today there are less than 100 Institute of American Indian Arts (IAIA) students who live on campus. The per pupil cost is in excess of $17,500 per year. Many of the same people who are responsible for this mess are now parading across the country attempting to save Indian art. We realize that your efforts are sincere, but we also realize that the individuals who drafted the bill do not understand Pueblo culture. I wonder if these individuals understand their own culture.

S. 2166, as we understand it, would institutionalize Indian dances, songs, languages, and "rituals." We cannot allow for this to happen. Our culture and tradition have survived similar efforts by the Spanish and Mexican Governments.

We ask that if there is to be a national art school, please build such a facility elsewhere. Do not preserve the wasteful program at the Institute of American Indian Arts at the expense of our children. We have demonstrated our ability to run a first rate educational institution, we now ask you to allow us to continue our success. As you have seen, the Santa Fe campus was never built for an art school. It was built for a high school and should remain one. Those who suggest that a new high school should be built are simply over looking practical facts and are unrealistic. In our estimation, it would be far less expensive to give Indian students, who want to be artists, a full scholarship to the best art school in the country. After all, a true artist can create no matter where he or she may be.

Thank you.

PREPARED STATEMENT OF REYES QUINTANA, SANTO DOMINGO PUEBLO

Thank you, Senator Melcher, for giving me this opportunity to present testimony on S. 2166, the "Native American Cultural and Art Development Bill." My name is Reyes Quintana, I am Governor of Santo Domingo Pueblo.

On behalf of the Tribal Council of Santo Domingo Pueblo I strongly oppose S. 2166, as it attempts to force the Pueblo people to accept an ill-advised program which was designed and fashioned in Washington, D.C., and which has been imposed on us over our objections.

In 1962, our Tribal Council went on record along with all the other Pueblos objecting to the closing of Santa Fe Indian School and the opening of the Institute of American Indian Arts (IAIA) program in Santa Fe. Our objections were based on the fear that outsiders would try to exploit our culture and tradition through the use of art. Today, we see this has come true. Senator Melcher, you must understand that to the Pueblo people, art and religion are closely related. Many of our art work or designs on pottery and jewelry have religious and cultural significance which no outsider or whiteman can ever appreciate. Today, we see many of these designs being misused, copied, and exploited by IAIA.

We are not against Indian art or a national art institute for tribes and individuals who desire such a facility, we only ask that you locate such a facility elsewhere. If the Alaskan Natives or the tribes in the northwest want such a facility, then they should have one in their area. We would support such an effort, but please do not continue to force an unwanted program upon us. If Mr. Yates or anyone else wants to build a monument to Indian art and culture, let them do it somewhere else.

The Santo Domingo tribe does not want the Congress to interfere with their tradition and culture. Our art, dances, language, and "rituals" belong to us, and we will not tolerate a whiteman or anyone else telling us how to preserve it.

We too are in full support of the efforts of the All Indian Pueblo Council to get full control of the Santa Fe Indian School campus for the education of our children. We ask that you build an art school in a location to be determined by the Indian tribes and Indian artists. The administration for such a facility should also be controlled by the Indian artists and tribal representatives.

PREPARED STATEMENT OF JOSEPH V. SANCHEZ, SAN FELIPE PUEBLO

Mr. Chairman and members of the Senate Subcommittee on Indian Affairs. I am Joseph V. Sanchez, Governor of the Pueblo of San Felipe. Thank you for allowing us to address your committee concerning your bill, S. 2106. It is most appropriate that you come to our Pueblo area to hear us out. We cannot suppress our expression of concern that S. 2166 conveys, as it relates to our traditional and cultural stability. We strongly oppose the bill. Basically because it will deny my children the educational facilities they are entitled to, the educational facilities that our parents and grandparents utilized. Most importantly, this bill will create unnecessary problems regarding the exploitation of our culture and tradition. We consider any attempt to teach or convey by any means that which we consider our salvation an intrusion into our private religious rights. The lives of my Pueblo people from the first contact with Europeans has been a coexistence of suspicion where it involved Indian religious pursuits.

The reason we have prevailed in continuing our religious pursuits is that we have guarded it closely and will continue to do so with all intensity. It is in this vein that I am opposed to any attempts to institutionalization of my language, songs and rituals. I cannot visualize anyone so brazen in intent to run roughshod over objections that are made with all candor and purpose.

Mr. Chairman, my colleagues whose testimony you have heard and will hear are made to convey to you that our right to determine our own destiny is ours alone, under the Self-Determination Act. We have made advances in education commensurate to our abilities, we are proud of our progress. To side-track, our pursuits in education will be a blow akin to genocide. We can go into detail our reasons for our stand that is supported by inquiries, audits and activities that have been made for the record. We choose to let reasonable men make reasonable decisions based on the weight of the testimonies. Our priority at this time is to equip our children with basic education skills that is a pre-requisite to other pursuits that come after completion of high school. We are not opposed to Indian art on art education, if other tribes want a facility to house such a program, we will support efforts to make this a reality, providing however a new location and monies are especially earmarked to build such a facility.

Thank you.

PREPARED STATEMENT OF JOE A. SANDO, JEMEZ PUEBLO

Mr. Chairman and members of the Senate Select Committee on Indian Affairs, my name is Joe A. Sando, I am from Jemez Pueblo.

On behalf of the Tribal Council of Jemez Pueblo, I speak in opposition to your well intended but poorly written legislation. My tribal council is astonished and angered at the attempts that are being made by some members of Congress to deprive the Pueblo people of self-determination and force us to accept a cancerous element within our back yard. How many times must we tell the Congress and the Bureau of Indian Affairs that we are tired of the politicians and the bureaucrats trying to save us from ourselves. It seems that each time the Indian people have a proposal which makes sense and is practical, someone within the Government or from a special interest group will always find reasons to oppose it. We have no intentions of depriving other Indians who may be less fortunate than we are in receiving an education in Indian culture, or in receiving an education in art; but, as a matter of priority, my people strongly believe in a sound basic education for our children. Cultural and artistic talents are taught in the homes, our language, our dances, and our music is the last remaining aspect of our lives which has not yet been exploited. These are intrical parts of our religion. My Tribal Council can not understand why a Congressman 2,000 miles away is so insistent upon kicking my children out of a school which has been historically ours. I can not understand how a handful of individuals who call themselves Indians can challenge the weight of tribal opinion which supports our position.

Lastly, we cannot understand why the Eskimos must come to Santa Fe to learn art; why the Sioux come to Santa Fe to learn art. We are saddened by some of the things that we must say in order to get our points across, however, for the past one and one-half years, we have tried every means we know of to convince Mr. Yates and the Bureau of Indian Affairs that we are not out to destroy Indian art,

we only want what is rightfully ours. Therefore, Senator Melcher, if it is to be an art institute, then you should build such a facility somewhere else. Leave Pueblo art and culture to the Pueblo people, for our art and culture, and our tradition, has survived the Spanish and Mexican Governments, and we will out-live any efforts by anyone to interfere with that aspect of our lives.

Thank you.

PREPARED STATEMENT OF ADAM TRUJILLO, TAOS PUEBLO

Mr. Chairman and members of the Senate Committee on Indian Affairs, my name is Adam Trujillo, I am the Governor of Taos Pueblo. I, my Trial Council and my Pueblo are opposed to S. 2166 as it denies the Pueblo people their right to use the under-utilized facility here in Santa Fe, New Mexico, for the education of their children. The Native American Indian Culture Act (S. 2166) is so broad that it provides for institutionalization of Indian dances, language, songs, and "rituals."

Mr. Chairman, the Taos Pueblo Indians are very traditional people. We do not want the Congress, the Bureau of Indian Affairs (BIA), or any other Indian interference, attempting to teach our culture and tradition to anyone. We are of the strong belief that the things which you are attempting to address in S. 2166 belong in the Pueblo community and in the Pueblo home. Taos Pueblo art, culture, and tradition, are deeply religious to our people and we do not want the Congress or any other national board to have anything to do with it.

Secondly, we have nothing against Indian art or your attempt to provide a school to teach basic art education. We do oppose an art school which has a per pupil count in excess of $17,000 per year. We do not approve of an art program in a facility which is less than fifty percent utilized. We also seriously question whether one single national art institute is the answer, or whether a regional concept would be better. In other words, perhaps the Sioux want such a school, but the Pueblos do not, or perhaps the northwest tribes would like such a school; we strongly believe that such a regional concept may be integrated into, existing programs within these geographical areas, under local control, and be less expensive and less wasteful. Considering the facts here at the Institute of American Indian Arts (IAIA), over the past 17 years, no one can support the waste, no one can justify continuation of such a program, in the hope that more money and more space will provide for more students and a better program.

In conclusion, Mr. Chairman, if you or Congressman Yates want to build a monument to Indian Art and Culture, we wish you well, but please do not attempt to do so at the expense of a sound basic education for our children. If the other tribes want such a school, please let them tell you, and let them tell you where, and how such a school should be run. As for Taos Pueblo, we want the Santa Fe Indian School to have complete use of this campus as soon as possible and we want for you and the Congress to stay out of our culture, tradition and our art.

Thank you.

PREPARED STATEMENT OF HERMAN VIGIL, TESUQUE PUEBLO

Mr. Chairman, my name is Herman Vigil and I am the Governor of Tesuque Pueblo. My father, who served as Governor of Tesuque Pueblo for several terms and who was Chairman of the All Indian Pueblo Council when the old Santa Fe Indian School was closed, related his frustration and disappointment over the Santa Fe Indian school to me before he passed away several years ago.

He was bewildered and astonished at the Bureau of Indian Affairs (BIA) insensitivity to the need for an academic institution for Pueblo Indians. While he was an accomplished artisan, he believed very strongly in the need for formal education to prepare Pueblo youth for life in the dominant society.

Perhaps, his experiences in assisting in the passage of the Wheeler-Howard Act, more popularly known as the Indian Re-organization Act and other programs of benefit to Pueblo Indians, but especially because the Pueblo Governor of those days needed their own people to express verbally and in writing the Pueblos views on issues they faced made it evident to him that an academic education was essential for both individuals and tribal survival.

For more than fifty (50) years he worked, out of personal dedication and without salary to help Pueblo Indians gain social and economic progress. He emphasized formal education and felt now concern for loss of Pueblo culture because he knew in his heart that Pueblo culture and languages, would survive because it was a live and energetic life-style, best known and taught within the individual family, extended family, clans and tribes.

With the kind of energies he had expanded in his lifetime to assure a comfortable lifestyle for not only his Pueblo but others as well with academic education underlying all activities as a primary objective. I believe I do not have to relate to this committee, his disillusionment over the opening of the Institute of American Indian Arts. He foresaw it as a failure from the outset because he saw it as another example of an imposition of outside thoughts, goals and objectives for the Indians. He and his associates, many of whom are now deceased, fought diligently against the IAIA, but especially against the old Santa Fe Indian School closure. They finally acquiesce because they were promised, what is now the Southwest Indian Polytechnic Institute, would be the replacement for the Santa Fe Indian School.

He knew also, that a handful of Pueblo artisans supported IAIA, but he felt if other Indians were so concerned about losing their language, arts and crafts, why didn't they themselves do something about it instead of letting Washington lay out a grand plan for failure. Until his death he referred to the new school as the Institute of American Indian Phony Arts.

In closing I want to say that I really never understood my father's pre-occupation with Indian Affairs, but today, my responsibilities as Governor of my Pueblo, I realize why my father worked so hard. Today, almost twenty years later, I share my father's views because no one has recommended a viable alternative to the Indians' need to retain what is left to them of a rich way of life. Only Indians can do that. For those who wish to learn fine arts, there are institutions offering courses in those areas. The limited success of IAIA, and you can probably count them on the fingers of one hand, is persuasive evidence that the grand plan is a failure like my father predicted.

The expense involved in continuing such a program would be called a boondoggle, but let it be a boondoggle conducted and controlled by Washington if it must be.

Senator MELCHER. There is a vote on the floor of the Senate. Regretfully, the committee will have to recess for about half an hour. We hope to resume again at 11.

[Recess taken.]

Senator MELCHER. The committee will come to order.

We apologize for the delay. We hope that we will be able to complete the hearing now.

Our next witness is Earl Barlow, Executive Director of the Bureau of Indian Affairs.

STATEMENT OF EARL J. BARLOW, DIRECTOR, OFFICE OF INDIAN EDUCATION PROGRAMS, BUREAU OF INDIAN AFFAIRS, DEPARTMENT OF THE INTERIOR, ACCOMPANIED BY JON C. WADE, PRESIDENT, INSTITUTE OF AMERICAN INDIAN ARTS, SANTA FE, N. MEX., AND ROBERT G. HART, GENERAL MANAGER, INDIAN ARTS AND CRAFTS BOARD

Mr. BARLOW. Thank you, Mr. Chairman.

I have with me this morning Mr. Jon Wade, president of the Institute of American Indian Arts at Santa Fe, and Mr. Robert Hart, who is the general manager of the Indian Arts and Crafts Board.

We have a statement which, perhaps, Mr. Chairman, in light of the time factor we will submit for the record. I can briefly summarize it.

Senator MELCHER. Without objection, your entire statement will be made a part of the record following the testimony of your panel.

Mr. BARLOW. Essentially, the Department of the Interior's Bureau of Indian Affairs opposes the enactment of S. 792.

Although the Department and the Bureau certainly concur with the concept which the bill proposes, we do have questions and reservations about removing the Indian Arts and Crafts Board and the Institute of American Indian Arts from the Department.

We would like to think that we are beginning to implement some measures which will improve the functioning, at least, of the Institute of American Indian Arts. The new Assistant Secretary for American Indian Affairs has directed that a study of the institute and its functions be conducted as quickly as possible in order to evaluate the present status of the institute and to recommend courses of action which will preserve the institute, foster its achievement of the promise—so apparent in past years—and give it the attention, visibility, and support it deserves.

In fact, the option of establishing an institute such as the one proposed by S. 792 will certainly be considered.

The target date for presenting options to the Assistant Secretary has been set for September 30, 1981. The Assistant Secretary for Indian Affairs, Mr. Ken Smith, has assured me and others that he will keep the committee and other interested groups and individuals appraised of the progress of the study.

With that, perhaps we can answer any comments or questions, Mr. Chairman, that you may have.

Senator MELCHER. Mr. Barlow, I think that getting any bill drafted which would satisfy the Bureau of Indian Affairs and the Department of the Interior would be pretty difficult, unless we simply said that you had done a wonderful job so far and: "Here is a contract with a mandate. Do a better job. Here is some more money." That kind of a bill would meet the approval of the Department.

However, if we broaden out the question of what we do about Indian art and culture—as S. 792 intends to do—I think that we will have a difficult time in ever getting a bill with which you are satisfied and which the Department would come here and endorse.

The fact that the report on the bill is unfavorable and that your testimony is in opposition to pasage of the bill is not surprising.

I think that the Department of the Interior and the Bureau of Indian Affairs, with their trust responsibility, have a lot of work to do. This is one area which should be pursued much more vigorously than the country has done in the past. It has to be broadened beyond the Department of the Interior to do that and do it adequately.

At the Smithsonian, they are run as part of the National Parks Service. Some people could see some correlation with that. The Smithsonian is run a bit differently on a base much broader than that. The National Park Service continues to do its part. The Smithsonian continues to do its part.

I think that this may be the right time to broaden out from the Department of the Interior and Bureau of Indian Affairs for Indian art and culture. We expect to do that with S. 792, if we enact it into law.

I have a question, Earl. On June 24, 1981, Secretary Watt announced that he had approved a 1-year contract with the college at Santa Fe to house IAIA. How will this move affect the quality of IAIA's program?

Mr. BARLOW. As you are aware, Mr. Chairman, we were faced with some problems when the decision was made in 1979 to share the campus of the Institute of American Indian Arts with students from the Albuquerque Indian School. The rationale for the decision to move was established.

What we are anticipating is that, for the coming year, the Institute of American Indian Arts will have a facility which will be adequate to carry on the program which embodies its mission.

I have Mr. Jon Wade here, who has been very actively involved in the negotiations of the contract at the college at Santa Fe. I might ask Mr. Wade to give you a brief background on what we will have at that facility and what our program will be.

Senator MELCHER. Mr. Wade?

Mr. WADE. Thank you.

In the contract with the college at Santa Fe we are renting space which will be unique to the institute. We will keep our own identity and our own program, and we will have some excellent space which the college is making available to us—dormitories which are far superior to those which we had at our old campus.

Probably the adverse effect on our program is that our three-dimensional art program will remain on the old campus. Those programs involve some heavy equipment which could not be moved, and space could not be made available at the college at Santa Fe this year. Therefore, the campus will be split.

Also, on the old campus we will retain our museum. It turns out that we will have to close all but one of our galleries and use the rest of the galleries for classroom space, but that museum is the most secure place for our permanent collection.

There will be a curtailment of the museum training program as a result of this move.

Generally we are expecting to have a very good program for our students. The most adverse thing which is happening is the uncertainty about what will happen after 1 year.

Senator MELCHER. What kind of a future is a 1-year contract? How serious is this move?

Mr. WADE. It leaves doubts in students' minds, and it makes it difficult for us to recruit students.

Senator MELCHER. How many students did you have last year?

Mr. WADE. We had reached about 150 students.

Senator MELCHER. How many students do you think you will have this year?

Mr. WADE. We have sent acceptance letters to over 200.

Senator MELCHER. You are telling me that, even with this move, you are not going to have any better storage space than you had in that museum.

Mr. WADE. I am sorry, but we will not.

Senator MELCHER. Is that uninsured?

Mr. WADE. That is correct.

Senator MELCHER. Is it impossible to get insurance on it?

Mr. WADE. That is what I understand.

Senator MELCHER. When I was there it was literally jammed. I think that you were trying to protect it, but it was literally jammed together. Do you have a value on it?

Mr. WADE. It is priceless.

The permanent collection is priceless. There are things in there which cannot be replaced.

Senator MELCHER. Do you have fire protection in that building yet?

Mr. WADE. Yes; we have a sprinkler system and an alarm system.

Senator MELCHER. Is it adequate? I mean the sprinkler system downstairs where you have so much of the material stored.

Mr. WADE. I hope so. I really do not know.

Senator MELCHER. Have you had it examined by a fire marshal?

Mr. WADE. No. We have had area safety people through it. They believe that it——

Senator MELCHER. What kind of people?

Mr. WADE. Safety officers and a Bureau of Fire Protection person from the central office have been through.

Senator MELCHER. Is it not possible to have smoke damage there? You may put out the fire, but smoke damage would do untold harm to——

Mr. WADE. I think that the worst damage would be from the sprinkler system being turned on.

Senator MELCHER. Yes. As I viewed it, I believe 1 or 1½ years ago, it seemed to me to contain an opportunity for untold damage to occur on things which could never be replaced.

Mr. WADE. That is right. There is a potential for that.

It turns out that just by crowding we do damage to pieces daily.

Senator MELCHER. Thank you all, very much.

Earl, over $2 million has been appropriated to renovate the Albuquerque Indian School. Inasmuch as the Pueblo are moving their high school to Sante Fe this fall, what will happen to these funds?

Mr. BARLOW. I understand that the funds will revert to the Treasury, inasmuch as they will not be expended for the purpose for which they were appropriated.

Senator MELCHER. Can they be reprogramed for IAIA?

Mr. BARLOW. Any reprograming would require the approval of the Congress. I have not been advised what the Department or Bureau of Indian Affairs proposes to do.

Senator MELCHER. Will you carry a message back and ask that they be reprogramed?

We just had Senator Hatfield, the chairman of the Senate Appropriations Committee, testify this morning. He is very much interested in helping Indian art. If you are not going to use those funds, I see no reason why they should not be reprogramed for this purpose.

Mr. BARLOW. I would be very happy to convey that message.

Senator MELCHER. Thank you, very much.

[The prepared statement follows:]

PREPARED STATEMENT OF EARL BARLOW, DIRECTOR, OFFICE OF INDIAN EDUCATION PROGRAMS, DEPARTMENT OF THE INTERIOR

Mr. Chairman and members of the committee, thank you for the opportunity to present the views of the Department of the Interior on S. 792, a bill "To Promote the Development of Native American Culture and Art."

If enacted, S. 792 would create an Institute of Native American Art Culture and Arts Development which would have as its purpose the preservation, support, revitalization, and dissemination of native American culture and art. The bill would transfer the Institute of American Indian Arts and the Indian Arts

and Crafts board to the proposed institute. The new institute would provide services to American Indians and native Hawaiians.

Mr. Chairman, we oppose enactment of S. 792.

Although the Department of the Interior has historically been the primary administrator of the Federal-Indian trust relationship, the subject bill would create an Institute of Native American Culture and Arts Develoment outside the Department. Given the experience and expertise that the Bureau of Indian Affairs and the Office of Indian Education have acquired over the years, the new independent institute and its mission would suffer without the benefit of that experience and expertise.

The bill would remove the Indian arts and crafts board and the Institute of American Indian Arts from the department. Both entities have achieved a large measure of success as a part of the department and we feel that they should remain there.

As part of the department, the commissioners and staff of the board have worked effectively to increase native American participation and control in the growing native American fine arts and handicrafts business, and to enable native Americans to realize the full potential for employment and income from this demand for their creative work. The essential role of the board has been to encourage production, promote high-quality work, and serve as the marketing advisor-ally with the broad based information and knowledge that makes it possible for the wide variety of producers to exploit the best possible markets most directly.

In doing this, the board provides business and personal professional advice, information, and promotion to native American artists and craftsmen and their organizations and, as an integral part of its professional services, the board operates a coordinated system of three regional museums, located in reservation areas. Through its activities, the Indian arts and crafts board has been instrumental in helping numerous native American enterprises, cultural organizations and institutions to develop and achieve self-sufficiency, and the board was one of the original advocates for the establishment of the Institute of American Indian Arts.

The proposed institute is (and should be) conceived as an educational institution, but its functions would include the economic development programs of the Indian Arts and Crafts Board. Education and economic development functions are not compatible, as they require entirely different program approaches, management philosophies, and resources.

The Institute of American Indian Arts (IAIA) was created by the Secretary of the Interior in 1962. It was opened that year to 140 carefully recruited students in the 10th through 12th grades, and to a few post-high school students who took two post-secondary academic courses. Emphasis at that time was upon the secondary programs.

From the beginning the institute has been a progressive arts school which has encouraged its students to draw upon their cultural heritages while experimenting in such non-transitional areas as creative writing, performing arts, filmmaking, photography, and new forms of painting. The purpose of this approach was summed up in the institute's statement of philosophy:

"The underlying philosophy of the program is that unique cultural tradition can be honored and can be used creatively as the springboard to a meaningful contemporary life. * * * The institute holds that cultural differences are a rich wellspring from which may be drawn new creative forces relevant to contemporary conditions and environments. We believe that, ultimately, by learning to link the best in Indian culture to contemporary life, the Indian will be able to solve his own problems and enrich the world scene in the process."

During its first five years, the work of the institute's students attracted widespread attention throughout the Nation for its artistic validity and vitality in the fields of creative writing, fine arts, crafts, and performing arts. In 1967, the institute embarked on an expansion of its professional training programs. The successful expansion was recognized by the Senate Committee on Labor and Public Welfare, which in a 1969 report recommended that the institute be raised to the level of a four-year college and noted that the institute had shown considerable success in instilling pride in Indian students by providing them with opportunities for creative expression. In recent years, the institute has gained accreditation to grant the associate of fine arts degree and, as an accredited institution, has the endorsement of the National Association of Schools of Art.

Institute graduates are establishing a record as practicing artists as they mature in their careers. Their works make up an invaluable collection of contemporary art in a variety of media which is housed in the IAIA Museum in Santa Fe. The collection is in great demand and is often on loan to other national and international institutions. IAIA's position as a leader in minority cultural development was pointed out in the 1979 UNESCO report, "Educating Artists, Craftsmen, Designers." In the report, IAIA was cited as one of seven outstanding arts education institutions in the world.

It is true that the institute has suffered from inconsistent direction and support over the years. A recent additional problem was the decision to transfer high school students from the Albuquerque Indian School to the institute's Santa Fe campus. Many concerned about the institute's future viewed this as a serious threat. The tensions which resulted from the joint use of the campus served neither the institute nor the high school students; indeed, the accreditation of both institutions has been jeopardized in the process. This coming school year, the institute will be located on the campus of the College of Santa Fe which will avoid this problem.

While we share the concerns underlying S. 792, we do not believe that those concerns would be served by removing the present institute and the Indian Arts and Crafts Board from the Department of the Interior. The Department has historically been the primary administrator of the Federal-Indian relationship. We believe that the institute derives much of its artistic vigor from its association with the broader world of Indian affairs and that both it and the board would suffer were they to be isolated from that world.

In addition, the Assistant Secretary for Indian Affairs has directed that a study of the institute and its functions be conducted as quickly as possible in order to evaluate the present status of the institute and to recommend courses of action to preserve the institute, foster its achievement of the promise so apparent in past years, and give it the attention, visibility, and support it deserves. The option of establishing the proposed institute under departmental auspices would be included.

We are committed to the preservation of the institute and to the achievement of its purposes. We believe that this preservation and achievement can best be assured through the resources available to this department.

These are our main objections. Others are included in our report to the committee.

Mr. Chairman, this concludes my prepared statement. I would be happy to answer any questions you or members of the committee may have.

Senator MELCHER. Elmer Savilla, the executive director of the National Tribal Chairmen's Association is our next witness.

STATEMENT OF ELMER M. SAVILLA, ACTING EXECUTIVE DIRECTOR, NATIONAL TRIBAL CHAIRMEN'S ASSOCIATION

Mr. SAVILLA. Thank you, Senator.

My name is Elmer Savilla. I am the acting executive director of the National Tribal Chairmen's Association.

We have a written statement here which we will present to you.

Senator MELCHER. Without objection, it will be made a part of the record at the end of your testimony.

Mr. SAVILLA. Thank you.

We have some extra comments which we wish to make at this time with reference to some statements which have been made about Hawaiians being included in the bill.

The National Tribal Chairmen's Association do not see much wrong with this. As a matter of fact, I think that it would enhance the value of such a museum because most of the successful and interesting museums throughout the world are those which display esthetically related but culturally different art objects.

I have been to many museums. One of the better ones I have seen is the Richmond museum. They do have several cultures blended into one fine display.

I believe that the museum, as outlined in S. 792, would be a very good thing to have happen.

However, we do have several concerns with S. 792.

First of all, we do endorse S. 792 but with some concerns. One of them is that we hope that the longest of the terms of office of the board of directors would be filled by native people and that the terms would not be subjected to any quadrennial political favoritism. By filling 6-year terms of office with Indian people or native people, the entire program would be stabilized in terms of native control and sensitivity.

Second, we favor the inclusion of Interior's Arts and Crafts Board in the proposal. We think that inclusion of the Arts and Crafts Board would lend an additionally comprehensive approach to the whole concept of the museum.

We do feel that the Interior Department is not the proper place for it; that it is not proper to have the museum under its jurisdiction. We feel there has been ample opportunity for Interior to have developed, by this time, some meaningful and successful approach to preserving Indian culture and art, if they so desired.

Given present day politics, we feel that there may even be a cutback in arts and crafts rather than a building up.

We feel that the provisions for the headquarter's site selection, for example, as contained in section 10, is realistic. It does avoid jurisdictional conflicts which so many times surround Indian matters.

However, we would like to recommend that the sites reviewed for the museum not be limited to existing facilities under the jurisdiction of the Secretary of the Interior. Section 5 lists several important Federal agencies and represents several options. Why, then, would we limit the selection of facilities to something under Interior's domain?

We would support the insertion of language in section 10, which would allow the board of trustees to review potential sites within the jurisdiction of the entire board of trustees. After a review, they may then designate an appropriate facility within the jurisdiction of a member of the board of trustees and agree upon it as the headquarters for the institute.

Additionally, the board must be empowered with the proper authority to make the transfer and any necessary improvements to such a facility.

With those three concerns about S. 792, we feel no hesitancy in endorsing it.

I have one added comment; namely, the language which refers to the original 1935 act, which established the Indian Arts and Crafts Board. There is no explicit repealer language of that act in S. 792, which we think is fine, but as a suggestion, we think there may need to be an insurance clause somewhere that, in the event that the board and the museum are out of Interior's jurisdiction and it is ever defunded, that there might be a fallback under Interior's wing to insure the continuation of the program.

That concludes my remarks at this time, Mr. Chairman.
[The prepared statement follows:]

PREPARED STATEMENT OF ELMER SAVILLA, ACTING EXECUTIVE DIRECTOR, THE NATIONAL TRIBAL CHAIRMEN'S ASSOCIATION

Good morning Mr. Chairman and Members of the Select Committee on Indian Affairs.

I am Elmer Savilla, Acting Director of the National Tribal Chairmen's Association (NTCA). NTCA represents the elected leadership of the federally recognized tribes. We wish to thank you and the Committee for this opportunity to express NTCA's views on S. 792. We come before you to express our support for this legislation.

NTCA is pleased to see this effort to protect and enhance the development of American Indian art, an internationally-renown, unique art form, indigenous only to this country.

We feel that the United States should be proud to sponsor and support such a national repository for the only genuinely native art originating in America.

Mr. Chairman, the divisive issue that arose when the bill was introduced in the 95th Congress, namely—control of the physical plant of the former Institute of American Indian Art—has been decided, removing the main objection to this legislation.

NTCA has reviewed S. 792 and must strongly emphasize that Indian control must be exercised on the proposed Institute's Board of Trustees to insure sensitivity to Indian religious and cultural concerns for policy direction, the exhibition of Indian arts and crafts and compliance with the American Indian Religious Freedom Act.

Indian People should be the arbiters of the Institute's display and research materials. Only then would such an Institute be truly representative of American Indian art and culture. Only Indian control would guarantee that sacred materials and performances would not be despoiled by improper or inappropriate use or display.

Most importantly, NTCA could not abide a situation where Indian craftwork becomes a product of academics, rather than the product of the living, holistic aspects of Indian culture. Indian control is vital to prevent such an occurrence.

With the bulk of native culture originating from the Indian home, the Institute could become a natural extension of such cultural education and the appropriate forum for artistically career-minded Indian artisans to obtain an education and receive strong aesthetic reinforcement.

Since the NTCA constituency represents the federally recognized tribes across the nation, we would want to see a truly national representation contained in such an effort. The Institute and accompanying programs outlined in the bill would then reflect the richness and diversity of the American Indian nations. NTCA feels that all Indian nations could make valuable contributions to this program.

We would now like to express some concerns and opinions.

(1) We hope that the longest of the terms of office of the Board of Directors, as described in Sec. 5(c) would be filled by native people and those terms would not be subjected to any quadrennial political favoritism. By filling those 6-year terms of office with Indian people, the result would be a stabilizing element in terms of Indian control and sensitivity.

(2) NTCA favors the inclusion of the Department of Interior's Arts and Crafts Board in this proposal. We view this inclusion as lending to the comprehensive approach to the issue.

(3) NTCA feels that the provisions for a headquarters site selection, contained in Sec. 10, are realistic and avoid jurisdictional conflicts. However, we would like to recommend that sites reviewed not be limited to existing facilities under the jurisdiction of the Secretary of the Interior. Sec. 5 lists several important federal agencies and represents several options. Why, then, limit a selection to facilities under Interior's domain? We would support insertion of language in Sec. 10 allowing the Board of Trustees to review potential sites within jurisdictions of the entire Board of Trustees. After such review, then designate an appropriate existing facility within the jurisdiction of a member of the Board of Trustees as the headquarters for the Institute. Additionally the Board must be empowered with the proper authority to make such transfer and any necessary improvements to such a facility.

NTCA hopes that such an Institute and program would serve as a focal point and vehicle for the education of the general non-Indian public. Such education would serve to uphold and promulgate standards of authenticity and quality for genuine American Indian arts and crafts throughout the world.

I thank you again for this opportunity to express the views of the National Tribal Chairmen's Association on this important piece of legislation and I am available to respond to any questions you or the Committee might have.

Senator MELCHER. I have taken note of what you have said about selecting a site. I believe you may be correct that it would not have to be designated that the Secretary of the Interior select the site. It could be any Federal agency or any existing Federal site.

We were trying to avoid a brandnew appropriation for a site. We think there are probably some existing Federal sites which would accommodate the purpose without having to burden this bill with another expense.

I think that eventually, if we can get this thing started, we will probably have need of a very elaborate site, but that is probably 10 or 20 years down the road.

The important thing is to get it started and to have a point of cohesion and a grouping together of what has become rather scattered actions and efforts around the country.

I think your suggestions are very good, Elmer. I want to thank you, very much.

Our next panel consists of Alan Parker and Suzan Harjo, who is representing Wanda MacDonald.

Alan, you represent the Standing Rock Sioux and the Yakima Indian Nation. Is that correct?

Mr. PARKER. That is right, Mr. Chairman.

STATEMENT OF ALAN PARKER ON BEHALF OF THE STANDING ROCK SIOUX AND THE YAKIMA INDIAN NATION

Mr. PARKER. Mr. Chairman, I would like to request, on behalf of the Yakima Indian Nation and the Standing Rock Sioux Tribe, that the statement which we have prepared and consulted upon be made a part of the official record of the hearing.

Senator MELCHER. Without objection, the statement will become a part of the record following your testimony.

Mr. PARKER. Thank you.

I would like to spend a few minutes summarizing the main concerns and interests of our clients on the bill, S. 792, the proposal to create a national institute for Indian art and culture development.

I am pleased to say that our tribal clients are strongly in support of this proposal, Mr. Chairman. We have a number of concerns which I would like to relay on their behalf.

One, which would be their primary concern, is that the institute formally adopt a policy of consulting with the Indian tribes at all times and on all occasions when the institute would be involved in researching, studying, displaying, or in any manner handling cultural practices or traditional practices concerning any Indian tribe. I think this is a self-explanatory plank about which our tribal clients

feel very strongly. I think that most Indian tribes in the country, if not all, would join in this position.

I think it is a very practical and workable policy which we would fully expect the institute, when it is established, to adopt.

Were the institute not to adopt this policy or were such a formal policy not to be adopted, then I would fully expect the Indian tribes to be in opposition.

The other concern which I would like to relay on behalf of our clients is a concern which relates to the introduction of foreign-manufactured, pseudo-Indian arts and crafts materials into the American market. In recent times we have even seen the manufacture and mass production of materials such as jewelry, beadwork, baskets—types of craftwork which are traditionally and originally the work of Indian tribes and people in this country.

They are being mass produced and placed on the American market as replicas or in place of authentic Indian-manufactured materials.

The point that we would like to make is that, while we do not expect the institute, as envisioned and proposed in this bill, to be any kind of regulatory agency, our clients would like to see the institute assume a responsibility for working with the tribes on educating the American public so that they can distinguish between the value and nature of artwork and craftwork which is done by Indians themselves as opposed to foreign-manufactured or mass-produced materials produced in this country.

I think that if the institute could play a role and be a point of contact for Indian artists who are concerned about this matter or who encounter imitation materials being presented as authentic Indian materials—the institute might be a point of contact for remedies and rights with respect to this issue. Our clients would be very happy to see that come to pass.

I would like to conclude this summary by emphasizing again the support our clients have for this bill and to congratulate the sponsors and yourself, Senator Melcher, for your strong support for Indian art and for the Federal Government's role in supporting and enhancing Indian culture throughout the country.

I shall be happy to answer any questions or provide any additional materials.

Thank you, Mr. Chairman.

Senator MELCHER. Thank you very much, Alan.

[The prepared statement follows:]

PREPARED STATEMENT OF THE YAKIMA INDIAN NATION AND THE STANDING ROCK SIOUX TRIBE, SUBMITTED BY ALAN PARKER

Mr. Chairman, on behalf of the Yakima Indian Nation and the Standing Rock Sioux Tribe, we would like to commend you and the other sponsor's of this bill for your sincere interest in and support for Indian art and the protection of Indian culture. This proposed legislation would establish a national Institute which would place the presently existing Institute for American Indian Art (IAIA) on an independent basis outside the Bureau of Indian Affairs. Under the plan set out in the bill, the IAIA becomes a foundation or building block for an Institute which would also include a Center for Native American Scholars, a Center for Cultural exchange and a museum of Indian Arts. What is envisioned

in this proposal to establish a national Institute that is a multi-purpose art and scholarship Center, perhaps comparable to the Smithsonian Institute although obviously on a smaller scale. Such an Institution would have the potential for great good as well as great mischief. Many talented artists from many different tribes, have benefited from the training and programs provided by the I.A.I.A. over the years. This proposal to greatly expand the programs of the IAIA to also include support for the work of Indian scholars and an Inter-American Indian or tribal exchange program, holds the potential to greatly benefit Indian people in the future. However, without the proper guidance, and input from Indian tribal leaders, such an Institute may well be more a source of harmful mischief than good. Too often we have experienced the unwelcome intrusion of self-styled Indian experts into the privacy of our people, suffered the misrepresentation of Indian opinion by self-styled spokesmen, or, had to endure the false interpretation of Indian traditional and religions way by those who claim to have studied the Indians.

In recent years the nature of Indian art and crafts have also been grossly distorted much to the alarm of Indian artisans. Not only have cheap, imitation, foreign imports flooded the country but domestic firms have also copied and mass produced the designs, artwork and crafts which have been unique to certain tribes, clans and families. These developments have naturally tended to cheapen Indian art and craftwork in the eyes of the public, often making it impossible for Indian artisans to receive the true value for work that to be done right must still be done by hand, one piece at a time.

The recommendations we would like to make regarding S. 792 are intended both to address these widely shared Indian concerns while strengthening the Institute proposal. First of all, S. 792 should be amended to delete these provisions which call for the Secretary of Interior, the Secretary of Education, etc., to sit on the board of trustees. There is no real need that we can see for these agency heads and directors to have their designees occupy a position on the board. Rather, we recommend that these same individuals form a federal advisory Council for the Institute. Assuming then, that the Board is appointed from among Indian individuals who are widely recognized for their work in the field, this board should have no problems with our second recommendation. That is, that the Institute adopt an official policy of relying on the guidance and direction of Indian tribes at all times in all matters that directly involve a tribe's traditional practices, beliefs or values. We believe that this recommendation is self-explanatory and one which all tribes would strongly support. Whether the Institute proposes to conduct research, publish studies, take pictures or send personnel to visit a reservation, the tribe or tribes involved must be consulted from the outset. We certainly expect nothing less from an Organization, such as the Institute, whose very purpose in the preservation and enhancement of Indian Arts and Culture. The implementation and safeguarding of such a policy must be a priority for the Trustees of the Institute. A firm and clear policy which leaves the final decisions with the tribe as to whether particular cultural practices and belief, or, information regarding the same, may be revealed or displayed to non-tribal members, will be welcomed and supported by the tribes; anything less will be opposed.

Our final recommendation concerns the role the Institute may play with respect to the flood of imitation Indian art and craft work which has so disturbed Indian people over the past decade. Although the Institute is, of course, not intended to be a regulatory arm of government, it seems to us that the trustee and staff should assume the responsibility of doing whatever may be possible in the way of educating the American public. In addition, the Institute should also develop a relationship with the government agencies that are responsible for policing such matters as the sale of cheap imitations for authentic Indian work. If Indian people or artists could contact an office of the Institute to learn of their rights and possible remedies this would be a very helpful and long overdue service.

In summary, we are in support of this legislation if modified to meet our concerns. This proposal could result not only in official recognition of the unique role of Indian arts and cultures in this country, but also in the establishment of an Institution which could prove to be a tremendous resource to Indian Tribes. However, we cannot overemphasize the need to involve the tribe in all decisions that may involve sensitive or private matters. It will not be difficult to implement such a policy but it is essential.

Thank you for this opportunity to present this testimony.

Senator MELCHER. Suzan Harjo.

STATEMENT OF SUZAN SHOWN HARJO ON BEHALF OF WANDA MacDONALD OF THE NAVAJO NATION

Ms. HARJO. My name is Suzan Shown Harjo. I am Cheyenne and Creek and am an enrolled member of the Cheyenne and Arapaho Tribes of Oklahoma.

Late last night, my friend, Wanda MacDonald, telexed a copy of her testimony, asking me to present it here today. Unfortunately, that telex is uncopyable. It is being retyped, and you will have the entire statement by Wanda MacDonald sent to your staff today. I ask that it be included in the record of this hearing.

Senator MELCHER. Without objection, when it is received, Ms. MacDonald's statement will be included in the record following your testimony.

Ms. HARJO. Wanda MacDonald's basic testimony states enthusiastic support for S. 792 in its entirety and states that it is "vitally important that S. 792 be passed by the Senate." She characterizes it as a significant landmark in the development and preservation of native American culture and art.

She makes a comment, on which I join her, saying that:

> In its role as trustee for American Indians, the Federal Government has to date substantially ignored cultural and artistic aspects of its responsibility. The Federal Government must assume a more activist role in the enhancement and preservation of Native American art and culture.

During the previous administration, I served as a political appointee in the Department of the Interior. One of my primary responsibilities was to coordinate the cross-Government study for the President in response to the American Indian Religious Freedom Act. I would like to make a personal observation in that professional capacity.

The Bureau of Indian Affairs was the least cooperative agency of all the 50-plus agencies with which I dealt in complying with implementing the American Indian Religious Freedom Act.

During that same time, the question of the disposition of the IAIA was before the Department of the Interior. I encountered that same resistance to the goals and aspirations of Indian art and culture and the IAIA within the Department of the Interior, and specifically within the Bureau of Indian Affairs. I worked in the Secretary's office.

I commend you for introducing this bill which, when Alan Parker and I did a first draft of it, we did not think would ever make it this far in Congress. We were doing it as a personal and professional reaction to the lack of attention in this vital area on the part of the Federal Government.

We compliment you for helping us in this very, very important area which makes us Indian. We are our art and culture.

I would like to conclude with one statement which Wanda MacDonald has in her prepared testimony:

> Art represents the creation of beauty and culture and embodies the highest form of the advancement of civilization. Art is central to the very essence of each and every Native American. Our culture, our values, our very existence are intertwined with our conception of beauty, our concept of values, and tradition, our vision, our artistry, our national harmony with the universe. To the Native American, art is life. Life is art.

My tribe of Cheyenne Arapaho in Oklahoma has so testified. I also represent in this statement the Lummi tribe of Washington.

Thank you.

[The prepared statement follows:]

PREPARED STATEMENT OF WANDA L. MCDONALD, FIRST LADY OF THE NAVAJO NATION, MEMBER OF THE ARIZONA COMMISSION ON THE ARTS, MEMBER OF THE NATIONAL ADVISORY BOARD OF THE HEARD MUSEUM AND CHAIRMAN OF NAVAJOLAND FESTIVAL OF THE ARTS

I thank Senators Cohen and Melcher, as well as all members of the Senate Select Committee on Indian Affairs, for affording me the opportunity to make this statement with respect to S. 792.

I believe that it is vitally important that S. 792 be passed by the Senate. If enacted, this bill will be a significant landmark in the development and preservation of Native American culture and art. The basis of this assertion is more than adequately supported by the findings contained in Section 2 of the bill.

Art represents the creation of beauty; culture embodies the highest form of the advancement of civilization. Art is central to the very essence of each and every Native American. Our culture, our values, our very existence is intertwined with our conception of beauty; our concept of values and tradition; our vision or artistry; our natural harmony with the universe. To the Native American, art is life and life is art.

In its role as trustee for American Indians, the United States has, to date, substantially ignored the cultural and artistic aspects of its responsibilities. The federal government, as a whole, must assume a more activist role in the enhancement and preservation of Native American art and culture. I stress this point, that the United States, not one agency or department or branch of federal government, is the trustee and has this responsibility, and I am pleased that the Congress is addressing this vital area of Indian life, thereby exercising this trust responsibility.

I enthusiastically support the enactment of S. 792 in its entirety, and offer some few suggestions to amend the measure for your consideration. The focus of my comments, however, will address those aspects of the bill relating to the Institute of American Indian Arts (IAIA).

Section 8(a)(1) of S. 792 transfers responsibility for the functions of IAIA from the Secretary of the Interior to the newly proposed Institute of Native American Culture and Arts Development. I believe that this transfer is of utmost need if the IAIA is to be preserved and nurtured.

As of today, the IAIA is located on the campus of the Santa Fe Indian School, with offices now being transferred to the College of Santa Fe. The Santa Fe Indian School campus was initially established as a vocational school and post-secondary technical program. The federal government initially appropriated the funds for the construction of the Santa Fe facilities in 1885, under the provisions of the "Education for Indian Youth Act."

Prior to the inception of the IAIA, this school, similar to other Bureau of Indian Affairs programs, was essentially limited to the provision of technical skills. The Santa Fe campus instructed Indian youth in such areas as agriculture, sewing, carpentry and other vocational skills. While these skills were and are still needed, there was an unofficial policy of benign neglect toward the young Indian artists; young Native American artists were, in effect, discouraged from developing their skills through the lack of any programs or outlets for the refinement of their talents.

In the early 1960s, there was a greater awareness of the need for the development of Native American art and culture. In 1962, Congress appropriated over one-half of a million dollars for the establishment of the IAIA at the Santa Fe campus. The mission of the new institution was simply to instruct young Indians in the techniques of artistry. Indian addition to fine and applied arts, standard academic subjects were taught at IAIA.

Although initially a high school, due to the highly sophisticated nature of its program, IAIA was extended to college participation. By the mid-1970s, the high school components of the IAIA were gradually phased out and the college level program expanded to a four-year accredited program. Currently, the IAIA is a

two-year college program offering a curriculum that includes music, film, dance and business management for artists.

The IAIA is the only program in the United States that is predicated on the development of the skills of young Native American artists. The school is open to all American Indians and is not limited to members of one or a few particular tribes.

The IAIA is virtually the only institution in the world that is committed to the enhancement of these young Native American artists, enabling we Native American people to have trained persons capable of transmitting and developing even further our own art and culture. Currently, there are efforts to relocate the IAIA or to limit its activities by members of certain tribes. These efforts, cloaked in the rhetoric of self-determination, appear to have the support of various persons in the Department of the Interior, including Secretary Watt. Unfortunately, the proponents of this initiative, along with their followers, fail to comprehend the uniqueness of the IAIA and its importance to the preservation of Native American art and culture, as well as its promotion and development.

By transferring functional responsibility for the IAIA from the Secretary of the Interior to the proposed Institute of Native American Culture and Arts Development, I believe that responsibility will be more properly placed with individuals and officials who are committed to the goals and aspirations contemplated as the IAIA was originally conceived.

Regarding the legislation itself, I have the following observations and recommendations:

Under Sec. 7, "Functions of the Institute," the legislation lacks specific language on the prime function of the institute, namely the granting of degrees in the field of arts and/or cultural educations. I consider this function the centerpiece and focus of the institution. The activities and resources of the other centers, the museum and other programs as may emerge, thus contribute to the educational/instructional objectives. The character of a degree-granting institution program will give a coherence to a program and institution that is otherwise described as a set of independent, almost self-contained, centers.

Under the same section, specifically Sect. 7(a)(2)(3)(4), I would suggest for your consideration these small modifications: (1) The Center for Native American Studies and Center of Cultural Exchange should be combined as a Center for Cultural Research and Study. As presently described, the functions of research, publications and fellowship programs clearly subsume a full scale exchange between the scholar, Indian community program leadership and others at both national and international levels. Further, cultural exchange, as it applies to study, instructions and research is more logical to such a Studies and Research Center concept. (2) The Museum should be described in language which includes the international dimension of activity. In this case, I suggest that the phrase beginning on page 9, line 18, ". . . market and promotion of Indian crafts . . ." to the end of the sentence, simply be moved to line 25 of the same page, to read, ". . . curation and exhibition of Indian art, marketing and promotion of Indian crafts, promotion of Indian art, exhibition and shows on national and international levels. . . ."

I believe that these changes would result in an institution whose components are more clearly defined in specific areas of instruction, arts and aesthetic education, cultural research and study, as well as museum exhibition and collection. Organizationally, the distinctions would be clearer and, with the addition of the above-mentioned language regarding the degree-granting function of the institution, a working relationship between all Centers would be better understood.

Under Sec. 11, I suggest careful analysis of the functions of the Trustees, in order to determine if this body can incorporate the functions of the Advisory Committee. The Trustees and Advisory Committee should be combined and integrated as one body which represents the community and is accountable for institutional management and development. The special character and relationship of the Institute to the Native American community would be better served in his way. Language found in Sec. 5(b)(2) already connotes a certain parental/community representation. It remains, therefore, to consider the most efficacious means for effecting student representation.

Under Sec. 12, I recommend that compliance with Public Law 96-515, The National Historical Preservation Act Amendments of 1980, be added.

Under Sec. 7(a)(1), I recommend that museology be added to the areas of instruction and training.

With these few comments and suggestions, I close my statement with great appreciation for your time and attention to this important and neglected area.

Senator MELCHER. Thank you very much, Susan.

Your testimony rounds out what this bill seeks to do. It does not want to intrude; it wants to augment. It does not want to set back; it wants to move forward. It wants to plant and perpetuate for the future something of which a lot of us feel we are losing too much.

The Pueblo testified this morning that they do not want their dances circulated or taken out and away from their own people. We do not seek to do that, but we do seek to make sure that they do stay with the Pueblo without intruding in any way upon their respect for their religious beliefs. We want to make sure that, whether we share or not in the meaning or the experience, they are not lost.

Maybe that is not our business, but when we look back through history, we find that so much has been dropped, so much is a question mark to us in terms of culture and historical significance. S. 792 seeks to perpetuate and preserve that culture, that history, that art, where it is not an intrusion on any individual's rights or any group's rights. We do not want to intrude. We just want to help to preserve what we have as a heritage.

Do you see any conflict in S. 792 with the trust responsibility of the Secretary?

Mr. PARKER. Mr. Chairman, as a lawyer with 10 years of experience specializing in the field of Indian law, I see absolutely no conflict at all. I think that the Department's position reflects a budgetary concern. More than that, I would not give much credence to the arguments which they have attempted to make.

The record speaks for the Department's role in this area. I think this bill, which would place the institute on an independent basis, is the only way to go.

Senator MELCHER. Thank you. Your experience is noteworthy and your observations carry a tremendous amount of weight with this committee.

I want to thank you both very much.

That concludes our hearing on S. 792. I again apologize for the delay.

The hearing stands adjourned.

[Whereupon, at 12:18 p.m., the hearing was adjourned.]

APPENDIX

Correspondence Received for the Record

Sharing Resources and Ideas

Central Maine Indian Association Inc.

Central Office — 95 Main Street, Orono, Maine 04473 (207) 866-5587/88

Branch Office
615 Congress Street
Portland, Maine 04101
(207) 775-1872

March 3, 1981

TO: Jo Jo Hunt, Staff Person

FROM: David L. Rudolph, Administrative Assistant/Planner

RE: Re Senator Melcher's Arts Center Bill

Central Maine Indian Association supports this bill as we see the very important need to re-awaken our People to their special heritage as it can be expressed through their cultural activities and art.

As part of our strategy for community self-sufficiency C.M.I.A. is concerned that there be a visable center of Indian arts. Therefore, we are beginning to develop a community center effort which would also host an arts program center, museum, etc.

RECOMMENDATION

Include in the statellite efforts a Northeast Indian Arts Center program as a potential portion of the total effort.

RATIONALE

With the emergence of the Northeast Indian Tribes as Federally Recognized, we see the need to develop a repository and arts center for the re-emerging arts and cultural history and activities efforts. Such a satellite designation could establish a partial funding resource for such a program within our community center effort.

NOTE: Please see that such funding is not mandated solely for federally recognized tribes, but also Indian organizations in the broader sense.

DLR/bjc

NATIONAL ENDOWMENT FOR THE ARTS
WASHINGTON D.C. 20506
A Federal agency advised by the National Council on the Arts

REC'D JUL 27 1981

July 23, 1981

The Honorable William Cohen
Chairman
Select Committee on Indian Affairs
United States Senate
Washington, D.C. 20510

Dear Mr. Chairman:

This letter is in response to your request that the Arts Endowment provide witnesses to testify at a July 29 hearing on S. 792, a bill to promote the development of Native American culture and art. While the Endowment is sympathetic to the overall intent of the legislation, we would be unable to address specific proposals contained in the bill as the proposed National Institute of Native American Culture and Arts Development would be administered by the Interior Department.

After consultation with the Office of Management and Budget, the Endowment defers to the views of the Department of the Interior on S. 792.

Sincerely,

Livingston Biddle

Livingston L. Biddle, Jr.
Chairman

REC'D JUL 27 1981

NATIONAL ENDOWMENT FOR THE HUMANITIES

WASHINGTON, D.C. 20506

THE CHAIRMAN

Honorable William S. Cohen
Chairman
Select Committee on Indian Affairs
United States Senate
Washington, D.C. 20510

Dear Senator Cohen:

This is in reply to your letter of July 6, 1981, requesting the names of witnesses who will represent the National Endowment for the Humanities at a hearing on S. 792, a bill to promote the development of Native American culture and art. No one will appear as a witness to represent the Endowment at this hearing. The National Endowment for the Humanities defers to the Department of Interior regarding the merits of this bill.

The Office of Management and Budget has advised us that it has no objection to the submission of this report from the standpoint of the Administration's program.

Sincerely,

Joseph D. Duffey
Chairman

Michael E Hyde
1404 Hammond Lane
Toppenish, Wash 98948
July 26, 1981

RECD AUG 04 1981

Dear Senator Melcher

I am encouraged by your sponsorship of Senate Bill S 792. I appreciate your support of the Institute of American Indian Art at Santa Fe, New Mexico. I will urge the Washington State U.S. Senators to support your measure.

I am not an artist by profession but I do love art and I, occasionally, sell one of my paintings. I am an alumnus of the Institute and I am extremely proud of that past association. I am grateful to have had the opportunity to attend I.A.I.A. and I hope that other young talented Indians will continue to have that chance. Not everyone who attends an art school like I.A.I.A. will become a professional artist but the training is not wasted. Art teaches the individual to be imaginative and innovative as well as receptive to new ideas: these abilities can be very fruitful in other endeavors.

I believe that the Institute must survive for the task it has undertaking in 1962 is not yet completed. I think that some federal support of the arts can peacefully co-exist with the need to cut federal spending. Budget cuts should not be used as the excuse to plunge this nation into a state of cultural void and barbarism. No other school exists that offers Indians the instruction in expressing their own heritage and talent.

Thank you for your time

Sincerely
Michael E Hyde

BEST COPY AVAILABLE

MONTANA ARTS COUNCIL

REC'D AUG 6 1981

TED SCHWINDEN, GOVERNOR

1280 S. 3RD WEST

STATE OF MONTANA

(406) 543-8286

MISSOULA, MONTANA 59801

July 28, 1981

MISSOULA OFFICE

7/29/81

United States Senate
Select Committee on Indian Affairs
William S. Cohen, Chairman
Washington, D.C. 20510

Dear Members of the Committee:

It is with great honor that the Montana Arts Council accepts your invitation to bring testimony before your committee concerning Senate Bill 792. We in Montana recognize the need and importance in thoroughly exploring legislation that will affect Native people. We also value the recognition of the contributions that Indian people have made to arts and culture, both traditionally and more recently, in contributions to modern and contemporary expression.

Montana has, within its borders, seven reservations which are the tribal and cultural centers for ten distinct cultural groups. We also have a population of landless Native Americans and considerable (for Montana's size) populations of urban Indians with various tribal affiliations from throughout the Lower Forty-Eight and Alaska.

The Montana Arts Council feels that it is very important to recognize the works of traditional and contemporary Indian artists. The elders and practitioners of traditional arts maintain a sense of continuity for other members of the tribe or group to identify with and to emulate. They assist in preserving traditions and culture from the past for succeeding generations, and provide a way for those traditions and ideas to be reaffirmed in a dynamic day-to-day sense. Therefore, the traditions--the old ways--are not isolated occurrences but are blended into the cultural or tribal fabric. The contemporary artists take the notions, ideas, symbols and experiences of tradition and weave them into new and exciting works of music, dance, visual arts and literature. This maintains the relevance and meaning of tribal and cultural identity in the ever-changing world.

Senate Bill 792 is a positive step towards federal recognition and support of Native American arts and culture. However, in the course of discussing the bill with members of other organizations in Montana (both Indian and non-Indian), we found that some points concerning the operation and implications

AN EQUAL OPPORTUNITY EMPLOYER

of the bill are still somewhat unclear. Section 13 (Authorization) appropriates $4,000,000 to "...carry out the purposes of this act." It is not directly stated, however, whether the appropriation would be to carry on with the entire organizational business of the American Indian Arts Institute (AIAI) and the Arts and Crafts Board or if this sum is only to cover the cost of transition and administration changes. If $4,000,000 is being allocated for the entire operation over the next year, we fear that the proposed program would fall victim to underfunding.

On another point, we would like to suggest the possibility of the use of some sort of regional system for selection of board members so as to insure representation from a broad spectrum of Indian people from across the country. This would give the board a more national character.

We applaud the intent of the bill and are especially supportive of that section which removes the AIAI and the Arts and Crafts Board from the Bureau of Indian Affairs. Their remaining within the Bureau could foster their further politicization.

The Montana Arts Council has, for the past three years, pursued an aggressive program of support and encouragement to Native arts in the state. It is critical that any program initiated on behalf of Indian people and which proposes long-term involvement in their culture, be designed so as to assure its success in being beneficial to all Indian people in the United States.

Sincerely,

David E. Nelson

David E. Nelson
Executive Director
MONTANA ARTS COUNCIL

DEN/rb

Due to the fact that I cannot appear in person to testify, I am submitting the above testimony for today's hearings on S 792 before the Select Committee on Indian Affairs.

David E. Nelson

Aug. 10, 1981

RECD AUG 15 1981

Honorable William S. Cohen
Chairman, Select Committee on Indian Affairs
United States Senate
Washington, D.C. 20510

Dear Mr. Chairman,

Enclosed is my statement relating to S. 792 sponsored by Sen. John Melcher and others, to promote the development of Native American Culture and Art. I am a strong advocate of Indian culture as I am a practicing type person, still observant of Indian values. For that reason, I support the passage of S-792.

I want to suggest that the Institution whenever established should be located on the Crow Indian Reservation as we are perhaps one of the few areas that have a strong Indian Culture in its own setting.

With Best Regards,

Sincerely,
Clayton Old Coyote
Secretary, Crow Tribe
Historical & Culture Commission

BEST COPY AVAILABLE

Western Oregon State College

MONMOUTH, OREGON 97361

August 13, 1981

REC'D AUG 17 1981

Department of Social Science

Anthropology
Corrections/SS
Economics
Geography
History
Political Science
Sociology

Mr. William S. Cohen
Maine, Chairman
United States Senate
Select Committee on Indian Affairs
Washington, D.C. 20510

Dear Mr. Cohen:

The Native American Council of Regents of the Institute of American Indian Arts wishes to thank Mr. Melcher for this bill and Mr. William Cohen for the opportunity to present testimony regarding S. 792.

Testimony
by
Helen Marie Redbird, President
Native American Council of Regents
Institute of American Indian Arts

Regarding: S. 792

Native American Culture and Art Development Act

The Regents in their testimony a year ago had many concerns regarding S. 2166, but since that time greater understanding of the situation has occurred. This understanding mitigates some of the concerns of the Regents.

It is the conviction of the Regents that the Institute of American Indian Art will never flourish under the Bureau of Indian Affairs or the Department of the Interior. After 10 years of gathering data on this issue, there is no other conclusion possible. The Regents therefore give whole-hearted support to this legislation in the hope that by greater collective efforts the indigenous people of the United States will be recognized for their artistic and cultural contribution to the culture of the American Society.

Again, thank you for this opportunity to present our brief viewpoint.

Sincerely,

Helen Marie Redbird

Helen Marie Redbird
Chairman, Native American Council of Regents

HMR:ll

ADDITIONAL
STATEMENT RECEIVED FOR THE RECORD

Prepared Statement of Lloyd Old Coyote, Secretary, Crow Tribe Historical and Culture Commission

Mr. Chairman, members of the Select Committee, people present: my name is Lloyd Old Coyote, a member os the Crow Tribe of Indians of Southeastern Montana. Currently, I serve in the capacity of the Crow Tribe Historical and Culture Commission as their Secretary. This commission is a recognized entity of the Crow Tribal Council, established by a council resolution. The Commission members are selected and appointed on the basis of their knowledge of Crow Indian Culture and History. Each members is appointed for a lifetime.

The Crow Indian Reservation is an area of approximately 2½ million acres located in South Central Montana. It is the home of approximately 6,500 members of the Crow Tribe. About 1,20[illegible] members live away from the reservation though, some of those live nearby spend considerable time each year on the Reservation.

The Crow Indian Reservation is rich in Indian history and perhaps one of the last strongholds of Indian culture in its own setting. The activities in our daily life is still traditional Crow, reflecting many of the customs and practices handed down for many generations. We are proud of this rich Indian heritage which influences our everyday activities where this life-styly compliments the cultivation of the dominant society practices of todays world.

Our learned tribal elders informed and shared with us that the Indian lived intimeately and close to nature. He was observant of the natural world. He acquired his knowledge and his life-style through nature. He believed that a supreme being (God) had designed this for us to enjoy and appreciate.

Crow Indian Culture taken as a whole constitutes both a thorough statement and a thorough lesson, in Crow Indian philosophy-worldview, spiritual guidance, social customs, and the Individuals place in this entire scheme. It discourages indulgence of social misconduct. Crow moral value addresscharacter building devices and a positive kind of social control. They offer help and guidance in the areas of personal and psychological growth; They offer religious instructions; they impart knowledge; they help to instill leadership qualities; they develop group morale, strengthen cultural pride, and they offer enjoyment and appreciation. Desired and fine qualities such as manners, politeness and other respectable qualities are shared and applied for a harmonous [illegible] way of life. The family is the beginning for this training, refinement, and development of mind, morals, and values that we still share and cherish.

The Indian culture has suffered much in the past. Misunderstanding and misinterpetation from the dominant society was the result of this undesired experience. They are too institutionalized in their view of other cultures. They treat these other cultures as less pure and less geniune. As a result, some degree of Indian culture violations has occured. The movie and t.v. industries are prime examples of this violation. Cultural parasites has emerge thriving successfully at the expense of Indian values. The Indian had a image to live down, some laws that were passed affected him adversely toward his cultural practices. They are more but I want to get back to the concepts of S.2166. perhaps, the enactment and promulgation of S.2166 will promote the development of Native American culture and Art where the provisions will compliment the American Indian Religions Freedom Act P.L. 95-341 and the Archeolgoiacl Resource Act. I hope the suppression, infringement, and harassment of Indian cultural practices are a thing of the past.

In the areas of Archeology-we experience some degree of vandalism and disturbance to some of our sacred sites. This type of action and occurrences are adverse to Indian beliefs. Indians themselves knew of many Archeopogical sites throughout their domain but do not disturbe nor abuse these areas because of their respect and reverence for such sites. Some are velieved to have sacred mystic powers. Others are visited and interpeted by learned tribal elders. In our area - Legends of the little people in the Pryors are still shared among the Crow people today. Offerings are left there for good luch whenever Crows venture into the Pryors. Many of our landmarks, mountains and rivers are named after Crow legends and stories. The Big Horn River is one such story. The story of the SEven Big Horn Sheep-there are songs about them as well as individual Indian names. Some archeological sites on the Crow Indian Reservation, are rich in history and legend. We are now making tentative plans for on site interpetations of siege-sites, buffalo jumsp, teepee rings, and other points of interest. This idea is to help us gain the knowledge of the past for ourselves, our young people as well as for all levels of scholars. There are also evidence of pictorgraph art which was a form of communication among Indians price to the advent of the European race.

New discoveries by Anthropologist and Archeologist of Ancient Indian occupation sites pose more questions than answers. We as Indians disagree with some of their theories.

Every culture has a beginning story and the Indian Culture is no

different. OUr cultural practices and beliefs orignination on this continent and it deserves the same recognition as other cultures of the world.

Indian Culture and Art are indeed fields of knowledge and should be recognized as such among other fields of study.perhaps, this could expand and extend unto even a doctorate program based upon Indian knowledge and wisdon. The Indian Culture is not a dead culture but a living culture, rich in its significance. The Indian people have assist many scholars in acquiring their degree-so why not for the Indian based upon his own knowledge and cultural experiences. an acceptable standard and criteria should be established and designed by thoroughly vevsed Indian people toward an Indian doctorate program. (3) public members to serve on the institute should include traditional and practicing type Indian people. They can offer much of their wisdon to such an endeavor, perhaps, valuable information will not be taken out of context by doing so.
(4) The relationshop between the institute and any museum of Art in the United States should provide the opportunity for cross sharing of Indian culture and art among the Indian people as well as other levels of scholars. There is a wide diversity of cultural practices, language, and customs among the many Indian tribes throughout the United States. This will motivate the initiative of participants in areas of gaining culture enrichment, promote Indian Arts and Crafts.

I am an advocate of Crow Indian Culture for its measure of rich experiences, rich significance and merits of social qualities. For that reason, I support and encourage the enactment of the Native American Culture and Art Development - S. [redacted]. 792

RECD AUG 31 1981

STEPHEN K. YAMASHIRO
Chairman & Presiding Officer
SPENCER KALANI SCHUTTE
Vice Chairman

COUNTY COUNCIL
County of Hawaii
Hawaii County Building
Hilo, Hawaii 96720

JAMES L.K. DAHLBERG
FRANK DE LUZ, JR.
TAKASHI DOMINGO
TOMIO FUJII
HELENE H. HALE
WILLIAM S. KAWAHARA
MERLE K. LAI
Council Members

August 19, 1981

Chairman of the Senate
Select Committee on
Indian Affairs
Washington, DC 20510

It is my pleasure to transmit the attached Resolution No. 181-81 on behalf of the Hawaii County Council.

R. B. Legaspi
COUNTY CLERK

Att.

County of Hawaii

RESOLUTION NO. 121 81

WHEREAS, U. S. Senator Spark M. Matsunaga co-sponsored a bill which provided for the establishment of an Institute for Native American Culture and Art Development Act and testified at the hearing recommending early enactment of the bill before the Senate Select Committee on Indian Affairs; and

WHEREAS, Senator Matsunaga proposed that the Institute Board could provide the institutional support needed to help preserve and promote Native Hawaiian culture and art and further encouraged the establishment of permanent sites in Hawaii and Alaska for activities which benefit the Native American; and

WHEREAS, one of the 1978 amendments to the Hawaii State Constitution adopted by the voters of Hawaii states, "The State shall promote the study of Hawaiian culture, history and language" is in consonance with the objective of the proposed Institute; and

WHEREAS, recently the Office of Hawaiian Affairs Board of Trustees adopted a 5 point program and considered as a top priority the developing of the "Hawaiian Renaissance" which is the promotion of the study of Hawaiian culture, history and language.

NOW, THEREFORE, BE IT RESOLVED BY THE COUNCIL OF THE COUNTY OF HAWAII that it extends its support for the establishment of an Institute for Native American Culture and Art Development Board and requests favorable passage from the Senate Select Committee on Indian Affairs when Congress returns from their August recess.

BE IT FURTHER RESOLVED that the Council expresses its deep appreciation and mahalo to Senator Spark M. Matsunaga for his initiative in pursuing Federal assistance in order to hasten the implementation of "Hawaiian Renaissance".

BE IT FURTHER RESOLVED that the Clerk of the County of Hawaii transmit a copy of this resolution to the Honorable Spark M. Matsunaga, U. S. Senator, and to the Chairman of the Senate Select Committee on Indian Affairs.

Dated at Hilo, Hawaii, this 19th day of August, 1981.

INTRODUCED BY:

COUNCIL MEMBER, COUNTY OF HAWAII

COUNCIL MEMBERS, COUNTY OF HAWAII